

Symphony No. 1

by Lee McClure

for chamber orchestra and jazz drummer

$\text{♩} = 80$ **2** *Viola*

4 **10** **3**

Viola **13**

Flute **17** **20**

p mp mf

21 *p mf p f*

25 *p f mp* **(7)** **3**

29 **30** *mf cresc. f*

33 **1** *mf*

36 *mf*

39 40

42

45

48 50

52

60 7 time

mf *Accel.* $\text{♩} = 53$ $\text{♩} = 69$ *f* *mf* *f* *mf* *f* *fp* *f* *ff*

6

Flute

70 *mp* *Accel.* *1*

77 *f* *mp* *mf* *mp* *(J. = J.)* *80*

81 *(accel.)* *d = 160* *d = 80* *83A* *1* *ff*

84 *mf* *sempre*

88 *90*

93 *100*

98 *110*

103 *f* *mp*

108

130

Rit. - - - ♩ = 60

140

1 V.S.

1 150 1

w/ Glock

mp *mf* *sub.f* *f* *ff*

mf *fff* *f* 160 *mp* A Little Faster ♩ = 69

mp *f* *mp* *p*

1 *f* 170 *f*

p *mp* *f* *f* *mp* *f*

ff *f* *f* *p* *mp* 180

p *mf* *f* *p* *mf* *f* *mp* *f*

1 190 *ff* *ff* *ff* *f* *f* *ff* *f* *ff*

rit... ♩ = 60

mf *p* *p* 1 *p* *mp*

Accel. - - ♩ = 80 1 Rit. - - A tempo ♩ = 80 expressive solo mp

rit. poco a poco - - - - - 1 A tempo mf pp mf p mf mf

2 rit. - - - - - ♩ = 60 3

2 220 3 Clar. 3

4 230 10

240 2 Clar. 3 3

4 250 10

260 3 time 3/4

Clar. Flute

This musical score page contains measures 270 through 310. It features two staves: Clarinet (Clar.) and Flute. The Clarinet staff is in 3/4 time, and the Flute staff is in 2/4 time. The music includes various musical notations such as triplets, slurs, and dynamic markings. Measure numbers 270, 280, 290, 300, and 310 are boxed. The Flute part includes a trill (trb) in measure 280 and a tenuto (ten.) in measure 310. The Clarinet part includes a trill (trb) in measure 280. The Flute part includes a trill (trb) in measure 290. The Clarinet part includes a trill (trb) in measure 300. The Flute part includes a trill (trb) in measure 310.

270 271 272 273 274 275 276 277 278 279

280 281 282 283 284 285 286 287 288 289

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300 301 302 303 304 305 306 307 308 309

310 311 312 313 314 315 316 317 318 319

320 321 322 323 324 325 326 327 328 329

330 331 332 333 334 335 336 337 338 339

340 341 342 343 344 345 346 347 348 349

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360 361 362 363 364 365 366 367 368 369

370 371 372 373 374 375 376 377 378 379

380 381 382 383 384 385 386 387 388 389

390 391 392 393 394 395 396 397 398 399

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420 421 422 423 424 425 426 427 428 429

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560 561 562 563 564 565 566 567 568 569

570 571 572 573 574 575 576 577 578 579

580 581 582 583 584 585 586 587 588 589

590 591 592 593 594 595 596 597 598 599

600 601 602 603 604 605 606 607 608 609

610 611 612 613 614 615 616 617 618 619

620 621 622 623 624 625 626 627 628 629

630 631 632 633 634 635 636 637 638 639

640 641 642 643 644 645 646 647 648 649

650 651 652 653 654 655 656 657 658 659

660 661 662 663 664 665 666 667 668 669

670 671 672 673 674 675 676 677 678 679

680 681 682 683 684 685 686 687 688 689

690 691 692 693 694 695 696 697 698 699

700 701 702 703 704 705 706 707 708 709

710 711 712 713 714 715 716 717 718 719

720 721 722 723 724 725 726 727 728 729

730 731 732 733 734 735 736 737 738 739

740 741 742 743 744 745 746 747 748 749

750 751 752 753 754 755 756 757 758 759

760 761 762 763 764 765 766 767 768 769

770 771 772 773 774 775 776 777 778 779

780 781 782 783 784 785 786 787 788 789

790 791 792 793 794 795 796 797 798 799

800 801 802 803 804 805 806 807 808 809

810 811 812 813 814 815 816 817 818 819

820 821 822 823 824 825 826 827 828 829

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840 841 842 843 844 845 846 847 848 849

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860 861 862 863 864 865 866 867 868 869

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910 911 912 913 914 915 916 917 918 919

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1140 1141 1142 1143 1144 1145 1146 1147 1148 1149

1150 1151 1152 1153 1154 1155 1156 1157 1158 1159

1160 1161 1162 1163 1164 1165 1166 1167 1168 1169

1170 1171 1172 1173 1174 1175 1176 1177 1178 1179

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2390 2391 2392 2393 2394 2395 2396 2397 2398 2399

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2440 2441 2442 2443 2444 2445 2446 2447 2448 2449

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2620 2621 2622 2623 2624 2625 2626 2627 2628 2629

26

This page of musical notation is for a symphony, featuring multiple staves with various instruments including strings, woodwinds, and brass. The notation includes dynamic markings, articulation, and performance instructions like "Accel." and "time".

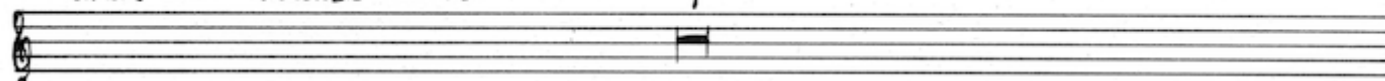
The page is divided into several systems of staves. The first system includes staves for strings (labeled 1, 2, 3, 4, 5), woodwinds (labeled Vn. 1, Vns., Flute), and brass (labeled 1, 2, 3, 4, 5). The second system includes staves for strings (labeled 1, 2, 3, 4, 5), woodwinds (labeled Vn. 1, Vns., Flute), and brass (labeled 1, 2, 3, 4, 5). The third system includes staves for strings (labeled 1, 2, 3, 4, 5), woodwinds (labeled Vn. 1, Vns., Flute), and brass (labeled 1, 2, 3, 4, 5). The fourth system includes staves for strings (labeled 1, 2, 3, 4, 5), woodwinds (labeled Vn. 1, Vns., Flute), and brass (labeled 1, 2, 3, 4, 5). The fifth system includes staves for strings (labeled 1, 2, 3, 4, 5), woodwinds (labeled Vn. 1, Vns., Flute), and brass (labeled 1, 2, 3, 4, 5). The sixth system includes staves for strings (labeled 1, 2, 3, 4, 5), woodwinds (labeled Vn. 1, Vns., Flute), and brass (labeled 1, 2, 3, 4, 5). The seventh system includes staves for strings (labeled 1, 2, 3, 4, 5), woodwinds (labeled Vn. 1, Vns., Flute), and brass (labeled 1, 2, 3, 4, 5). The eighth system includes staves for strings (labeled 1, 2, 3, 4, 5), woodwinds (labeled Vn. 1, Vns., Flute), and brass (labeled 1, 2, 3, 4, 5). The ninth system includes staves for strings (labeled 1, 2, 3, 4, 5), woodwinds (labeled Vn. 1, Vns., Flute), and brass (labeled 1, 2, 3, 4, 5). The tenth system includes staves for strings (labeled 1, 2, 3, 4, 5), woodwinds (labeled Vn. 1, Vns., Flute), and brass (labeled 1, 2, 3, 4, 5).

[illegible]

Musical score for Flute and Drum. The Flute part (top staff) features a melodic line with trills, triplets, and dynamic markings: *f*, *mp*, *cresc.*, and *f*. The Drum part (bottom staff) features a rhythmic pattern with triplets and dynamic markings: *mf*, *ff*, and *sfz*. A measure number of 420 is indicated at the start of the Drum part.

drum solo - Cadenza ad lib.

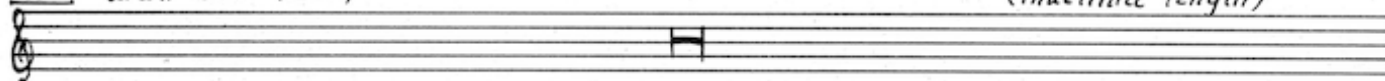
7



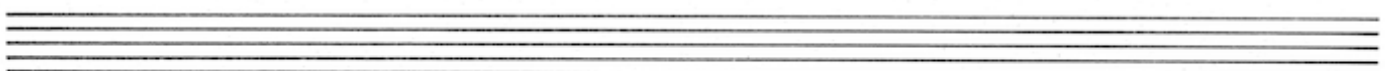
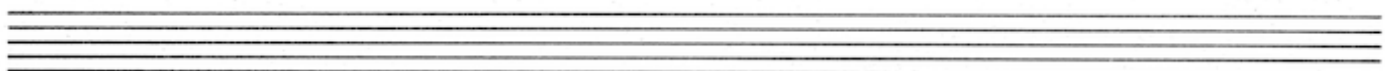
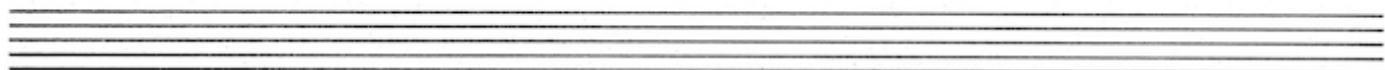
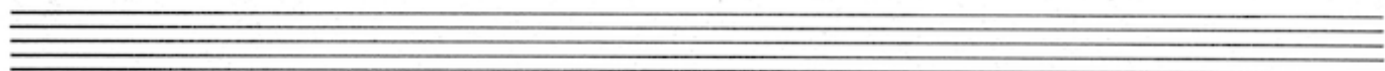
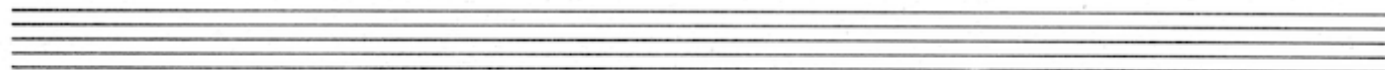
430 drum solo (cont.)

9

(indefinite length) v.s.



Pg.12 is blank



Handwritten musical score for a drum solo, measures 440-470. The score is written on ten staves. The first staff is labeled "drum solo" and "conducted". The music features various rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *fp*, *f*, *sf*, *mf*, *fz*, *rit.*, *sfz*, *ff*, and *loco*. Measure numbers 440, 450, 460, and 470 are indicated in boxes. The score concludes with a double bar line and a final measure marked "v.s." and "8/4".

drum solo rit. — — — — — $\text{♩} = 100$ conducted rit. — — — — —

(rit.) — — — — — $\text{♩} = 60$ *trb* $\text{♩} = 60$ *ff* *ff*

play 3X *ff* repeat 'till 3 bar cue 480 *mf* *mp* *f*

479a *p* *f* *mp* *mf* *p* *mp*

490 *mp* *f* *mp* *f*

mp *f* *mp* *f*

500 *mf* *mp* *f* *mp* *f* *mp* *f*

(accel.) — — — — — $\text{♩} = 160$ *mf* ($\text{♩} = 80$) *f*

510 *f* *mp*

520

sfz

mf

mf

mf

f

ff

mf

fff > f

mf

chrom.

p

mp

f

p

f

mf

f

V.S.

530 1

540 1

550

560

570

ff f f ff f mp f mp sfz f mf p mf p f p f mp f mp f

Handwritten musical score for the piano part of 'The Swan' by Camille Saint-Saëns. The score is written on ten staves, with measures numbered 580, 590, 600, and 610. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mp*, *f*, *sfz*, *ff*, *mf*, *cresc.*, and *v.s.* are indicated throughout. The score includes numerous slurs, ties, and fingerings, as well as a trill marked 'tr' at the beginning. The key signature is one flat (B-flat), and the time signature is 3/4.

4

620

ff

2

mp

f

1

630

mp

f

ff

640

f

mp

f

sf

ff

mp

sub.f

650

sfz

f sempre

tr

tr#

trb

trb

trb

trb

rit. — — — — — $\text{♩} = 69$

trb

tr#

trb

trb

tr

f

ff

Accel. — — — — — $\text{♩} = 80$

660

sfz

f

ff

sfz

f

ff

ff

ff

ff

8va - - - - -

670

sfz sfz sfz f 3 3 3 fff ff

f mp f f mp mf

680

p mp mf mp f

mp f mp mf

f mp f mp f mf f

690

f ff f 6 9

ff f ff

8va - - - - -

700

sfz sfz sfz f ff

Flutter

f ff fff

Fine.

Symphony No. 1

for chamber orchestra and jazz drummer

by Lee McClure

♩ = 80

2

Viola

4

10

3

Viola

Oboe

mf

20

p *mp* *mf* *p*

mf *p* *f sub.mp*

p *f* *mp* *mf*

30

mf *f* *mp* *f*

40

mp *f sub.mp* *mp*

The first system of the musical score for 'The Song of the Lark' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 4/4. The music starts with a mezzo-forte (mf) dynamic, followed by a crescendo leading to a fortissimo (f) dynamic. The melody is characterized by eighth and sixteenth notes, with some rests. A tempo change is indicated by a double bar line and the new tempo 'Allegro' in 2/4 time. The dynamics continue with mf and f markings. The system ends with a double bar line.

50

f *mf* *f* *ff* *Accel.* $\text{♩} = 69$

60 7 time



A musical staff with a treble clef. A single note is written on the second line of the staff. The number '7' is written above the staff, and the word 'time' is written at the end of the staff.

Oboe

70

tr

g *mp* *mf* *mp*

accel.

mf

(♩ = ♩) *accel.* — — — — — ♩ = 160 ♩ = 80

80

ff

83A

1

mf *sempre*

90

5

100

5

110

111

112

113

114

115

116

117

118

119

120

(♩ = ♩) ♩ = 80

120

121

122

123

124

125

126

127

128

129

130

rit. — — — ♩ = 60

130

131

132

133

134

135

136

137

138

139

140

140

141

142

143

144

145

146

147

148

149

150

150

151

152

153

154

155

156

157

158

159

160

160

161

162

163

164

165

166

167

168

169

170

170

171

172

173

174

175

176

177

178

179

180

Little Faster ♩ = 69

3

mp *f*

1

mp *p* *f*

3

f *f* *p* *mp* *f* *f* *mp*

170 (9)

f *ff* *f* *f*

p *mf* *p* *mf* *f* *mp*

180

mf *f* *f* *f* *ff* *f*

6

f *f* *ff* *f*

190

ff *f*

1

1 rit....

♩ = 60

1

p *mp*

accel. - - ♩ = 80

A tempo 1

rit. - - -

mf *p*

Flute

200 *A tempo* $\text{♩} = 80$ *rit. poco a poco* - - - *A tempo* 1

mp *p* *mf* *p*

1 3 4 210 1

rit. 1 - - - , $\text{♩} = 60$ 3

2 220 3

Clar. 3

5 230 2

Clar. 5 240 2

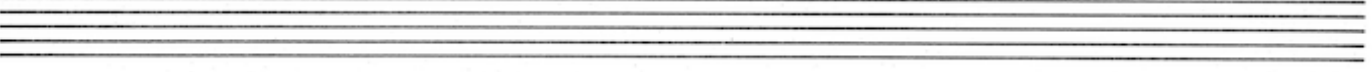
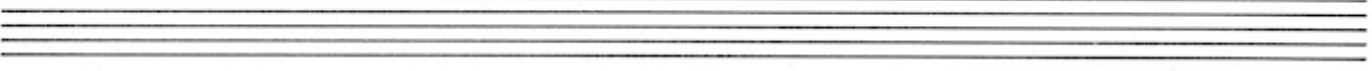
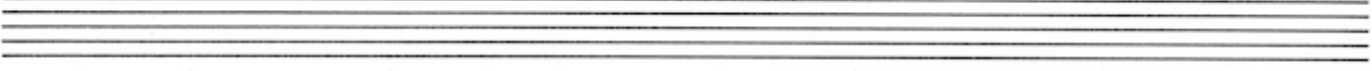
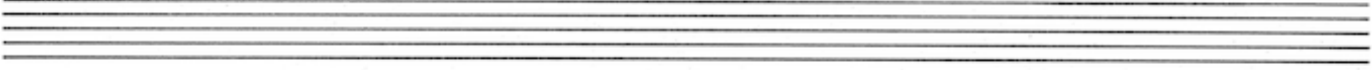
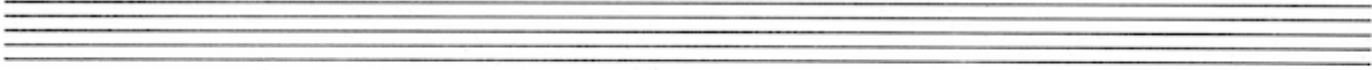
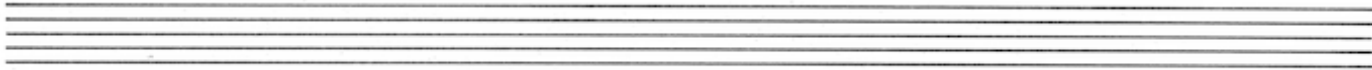
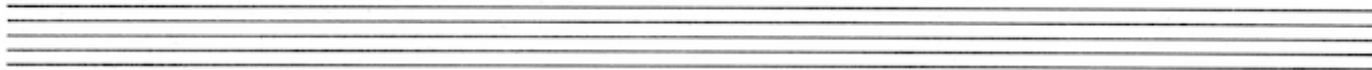
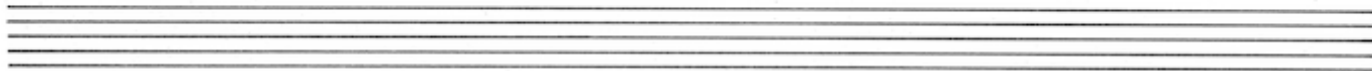
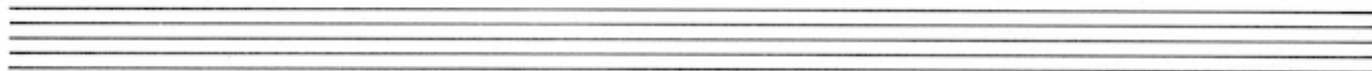
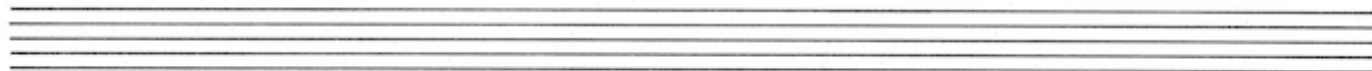
Clar. 3 3

3 250 Clar. 3 3

5

Clar. 3 260 2

8va bassa



Vn.1

Oboe

p

mp

mf

f

ten.

Vns.

3

4

ten.

(accel.) - - - - ♩ = 88

[illegible]

musical score for Oboe and Drum. The Oboe part starts with a *mf* dynamic, followed by a *cresc.* (crescendo) section. The Drum part starts at measure 420 with a *ff* (fortissimo) dynamic, followed by a *sfz* (sforzando) section. The score includes various musical notations such as triplets, slurs, and dynamic markings.

drum solo - Cadenza ad lib.

7

Empty musical staff for drum solo.

430 drum solo (cont.)

9

(indefinite length) V.S.

Empty musical staff for drum solo.

Pg.14 is blank

$\text{♩} = 100$ rit. — — — — — $\text{♩} = 60$ tr $\text{♩} = 69$ ($\text{♩} = \text{♩}$)

ff *fff*

479 *ff* *ff* *mf* 480

play 3x

mp *p* *p*

mp *p* *mf*

p cresc. *f*

490 *p* *mf* *mf*

mf *f* *mp*

tr *f* *mp* *mf* *mp*

500 *mf* *f*

(accel.) — — — — — ($\text{♩} = \text{♩}$) — — — — — $\text{♩} = 160$ $\text{♩} = 80$

510

520

530

540

V.S.

550

560

570

580

590

trill

cresc.

f cresc.

ff

[illegible][illegible]

620 1

f *p*

mp *mf* *f* *mp* *p*

630

mf *f* *sf* *f*

640

mf *f* *mf* *f* *sfz*

sf *mp* *sub.f* *sfz*

650

f *sempre*

accel.

(*accel.*) — — — ♩ = 80

660

sf *sfz* *f*

sf *f* *sfz* *sfz* *sfz*

670

f *sf* *sfz*

Solo
mf *f* *mp* *mp*
p *mp* *f* *mp* *f* *f*
Solo *mp* *f* *f*
mf *f* *mp* *f* *mp* *f*
tr *mf* *f* *mf* *f* *mf* *f* *ff*
f *ff* *sfz* *f*
ff *f* *ff* *fff* *sfz* *sfz* *sfz*
f *ff* *sfz* *sfz* *sfz* *tr* *mf*
ff *fff* *fine*

B \flat Clarinet

Symphony No. 1
for chamber orchestra and jazz drummer

Pg. 1

by Lee McClure

Handwritten musical score for B \flat Clarinet, Symphony No. 1, for chamber orchestra and jazz drummer, by Lee McClure. The score is written on a single staff with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked $\text{♩} = 80$. The score includes various dynamics (mp, mf, f, p, cresc., decresc.), articulations (accents, slurs), and performance instructions (Cue, Play, TR, concert pitch). The score is divided into measures, with measure numbers 15, 19, 23, 27, 31, 34, 38, and 42 indicated. The score ends with a double bar line.

Handwritten musical score for B \flat Clarinet, Symphony No. 1, for chamber orchestra and jazz drummer, by Lee McClure. The score is written on a single staff with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked $\text{♩} = 80$. The score includes various dynamics (mp, mf, f, p, cresc., decresc.), articulations (accents, slurs), and performance instructions (Cue, Play, TR, concert pitch). The score is divided into measures, with measure numbers 15, 19, 23, 27, 31, 34, 38, and 42 indicated. The score ends with a double bar line.

Cl.

(J=80)

Pg. 2

Sym. 1

46 *mf* *cres* *tr* *mf*

49 *f* *mf* *< f* *mf* *< f* *fp* *< f* *ff* *Accel-*

53 *mf* *< f* *mp* (1)

57 *p* (2) *cres* (3) *mp* *dim.* (4) *p*

61 *mf* *p* *cres* *f* *dim.*

65 *p* *cres* *mf* *>* *sim.*

69 *f* *mp* *cres-* *f*

73 *mp* *Accel-*

V.S.

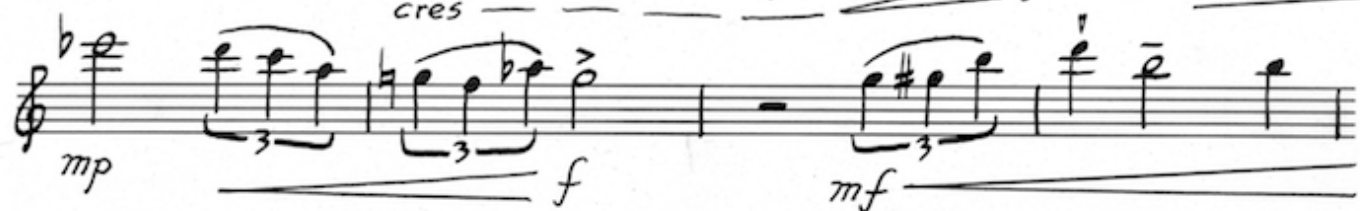
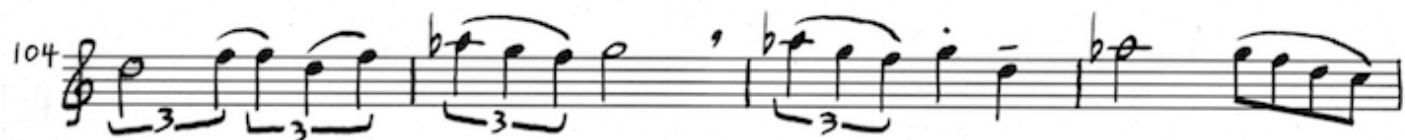
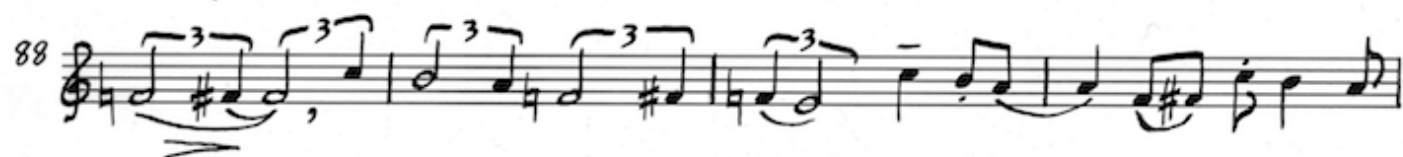
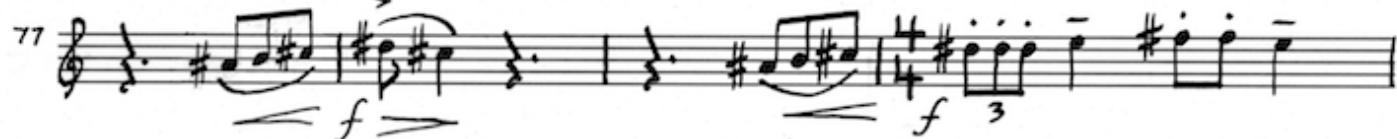
Cl.

Pg. 3

Sym. I

— Accel —

♩ = ♩



Cl.

(d = 80)

Pg. 4

Sym. I

116 *ff* *f* *mf* *d = 80*

121

127 *f* *mf* *mf* *Ritard*

133 *p* *mf* *p* *f* *p < f* *p* *d = 60*

139 *f* *p* *mp < f* *mf* *p* *mf*

145 *f* *mf* *f* *p* *f* *p* *Sub.*

149 *Sfz* *mf* *p* *f* *ff* *mf*

155 *ff* *mf* *f* *dim.* *p* *fp* *f*

160 *f* *mp* *mf* *p* *d = 69 Little Faster*

164 *mf* *f* *4*

171 *f* *f* *f* *f* *f* *mp* *f* *mf*

176 *sfp* *f* *mp* *cres* *f* *mf* *f* *mf*

180 *f* *f* *f* *f* *f*

184 *f* *cres* *ff* *f* *ff*

189 *f* *Rit.* *J=60*

195 *mp* *mf* *mp* *f* *p* *mp* *mf*

200 *A Tempo* *Rit.* *2* *A Tempo* *p* *mf*

206 *p* *mp* *p*

211 *Rit.* *3* *p=60* *1* *2* *solo thru 283* *p*

221 *p*

228 $\text{b}\hat{\text{D}}$ p mf p

235 mp p mf p

242 p mf f mf

249 mp p mp

256 mf f mf

263 p mp mp mp

268 mp mp mp

273 mf mp mf

277 mf mf f

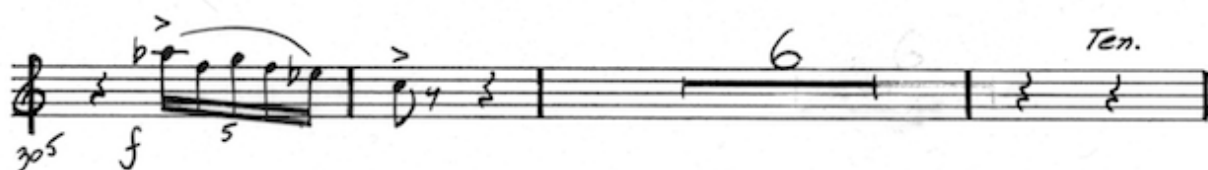
282 f mf mp

V.S.
(Time!)

Clar.

(♩=60)

- 7 -



Clar. (♩=60)

- 8 -

(Vln. 1) *play*

354 *mp* *mf* *mf* *f* *f* *f* *f* *f*

358 *f* *f* *ff* *mf* *f* *mp* *mf*

363 *f* *f* *mp* *mf* *f* *p*

367 *ff* *f* *mf* *mf* *f* *p*

Accel. (♩=72)

371 *mp* *f* *mf*

374 *f* *mp* *f* *p* *f* *mf* *cresc.* *sfz*

(♩=88)

377 *mp* *f* *p* *mf*

(*strgs.*) 4

(*Sim.*) 4

V.S.

Clay. ($d = 88$)

- 9 -

$$V/m - 1$$

Accel.

(play)

Handwritten musical score for Violin 1, measures 387-407. The score is written on ten staves. It includes various musical notations such as notes, rests, slurs, and dynamic markings (f, ff, mf, mp, sfz, cresc.). There are also handwritten annotations like 'Vln. 1', '387 f', 'ff', 'mf', 'sfz', 'cresc.', and '3' indicating triplets. The tempo is marked as '♩ = 100'.

Clar. (♩=100)

- 10 -

409 *cresc.* *sfz*

412 *f* *sfz* *f*

414 *f* *mp* *cresc.*

416 *f* *mf*

418 *cresc.*

420 *ff*

422 *sfz* *sfz*

16

V.S.

Clar.

(♩=100)

-11-

439 *fp* *fp* *f*

442 *f* *sfp* *sfp* *p*

445 *fp* *f* *sfz* *sfz* *sfz*

447 *f* *sfz* *dim.* *mp*

450 *mf* *f* *f* *sfz* *sfp*

453 *f* *sfz* *mp*

455 *Ritard(sempre)* *mf* *cresc.* *sfz* *♩=88*

457 *ff* *ff*

459 *ff* *♩=117* *RITARD QUICKLY* *Rit.* *♩=88*

461 *ff*

Clar.

- 12 -

Handwritten musical score for Clarinet.

Staff 1: $\text{♩} = \text{♩}$ — Rit. — $\text{♩} = 54$
 467 *ff*

Staff 2: $\text{♩} = 100$ Ritard — $\text{♩} = 60$ *tr* $\text{♩} = 69$ $\text{♩} = \text{♩}$
 473 *ff* *fff*

Staff 3: ($\text{♩} = 69$) Play 4 Times: Repeat Til' 3 Bar Cue:
 479 *ff* *mf*

Staff 4:
 482 *p* *p* *mp* *p*

Staff 5:
 486 *mf* *p* *Cresc.* *f* *dim.*

Staff 6:
 490 *p* *mf* *mf* *mf*

Staff 7:
 494 *f* *mp* *f*

Staff 8: *Accel.*
 498 *mp* *V.S.*

— Accel —

♩ = 160

502 *f* *f* 3

507 *J* = 80 *ff* *f*

512 *mf* 3 *J* = 80 *sfz* *mf*

516 *f* *mp* *f*

520 *mf* *ff* *ff* *mp* *f*

525 *mf* *mp* *f* *mp*

529 *f* *f* *f* *f*

533 *f* *ff* *mp* *f* 3 *mf*

536 *cres-* *f* 3 6 *ff*

538 *f* 6 *f* 6 *f* 3

Handwritten musical score for "The Rose Tree" in 2/4 time. The score is written on a single staff with a treble clef. It includes various musical notations such as dynamics (mp, f, mf, cresc., dim., p, sfz), articulation (accents, slurs), and fingerings (3, 6). The piece is marked with measure numbers 543 through 577. The key signature is one sharp (F#). The score concludes with a double bar line and the instruction "v.s." (versus).

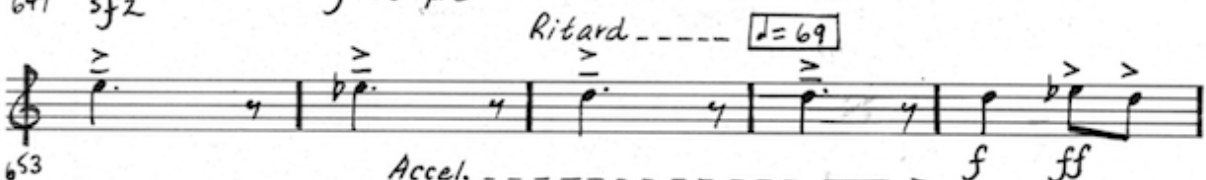
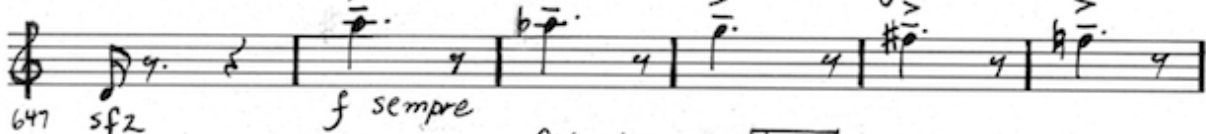
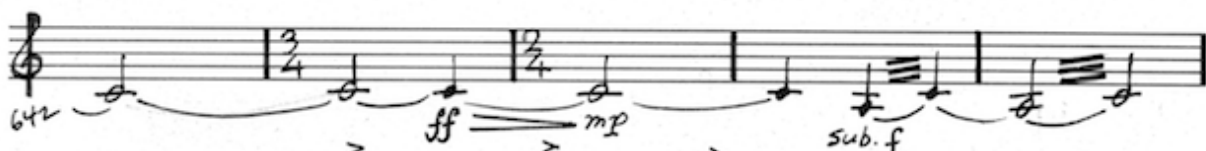
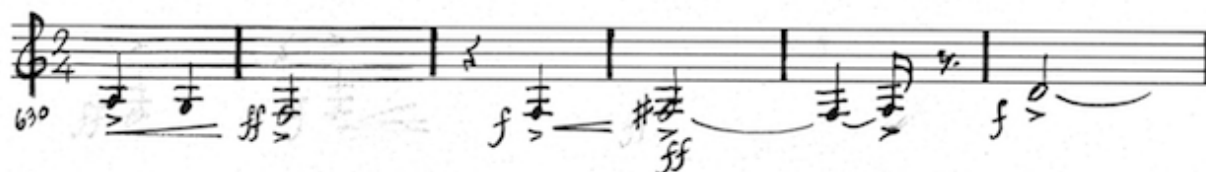
Clar. (♩=80)

- 15 -

Handwritten musical score for Clarinet (Clar.) in 2/4 time, marked (♩=80). The score consists of 10 staves of music, with measure numbers 580, 585, 590, 595, 599, 603, 608, 613, 619, and 623 indicated at the start of their respective staves. The music features various dynamics (f, mf, sfz, ff, mp, p, cresc., decresc.), articulation (accents, slurs), and fingerings (3, 5, 6). The key signature has one sharp (F#). The score includes a section marked "w/Bs'n." (with Bassoon) starting at measure 613. The final measure of the score is marked with a double bar line and a repeat sign.

Clar. (♩=80)

-16-

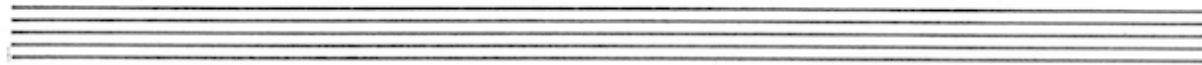
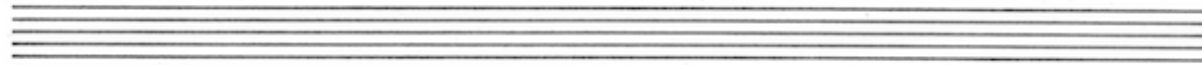
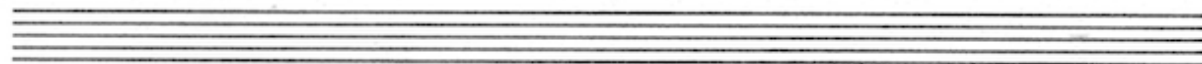
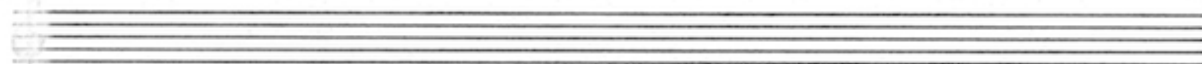


Handwritten musical score for Clarinet (d=30), page 17. The score consists of ten staves of music in 2/4 time. The notation includes various dynamics, articulations, and fingerings.

- Staff 1 (Measures 671-674):** Starts with a *ff* dynamic and a *p* marking. Dynamics include *f*, *mp*, and *f*. There are accents and slurs.
- Staff 2 (Measures 675-678):** Dynamics include *f*, *mp*, *mf*, and *mp*. Features slurs and accents.
- Staff 3 (Measures 679-682):** Dynamics include *mf*, *mp*, and *f*. Includes a sixteenth-note triplet and a slur.
- Staff 4 (Measures 683-686):** Dynamics include *mp*, *f*, and *mp*. Features slurs and accents.
- Staff 5 (Measures 687-690):** Dynamics include *mf*, *f*, *mf*, *f*, *mf*, and *f*. Includes a *tr* (trill) marking and slurs.
- Staff 6 (Measures 691-694):** Dynamics include *ff* and *f*. Features slurs and accents.
- Staff 7 (Measures 695-700):** Dynamics include *f*, *ff*, *f*, and *ff*. Includes a sixteenth-note triplet and slurs.

Clar. (♩ = 80)

-18-



Symphony No. 1

for chamber orchestra and jazz drummer

by Lee McClure

$\text{♩} = 80$

2

Viola

4

10

3

Viola

3

3

3

2

20

8

Flute

3

30

Bassoon

p cresc. — — — *f*

1

mf

mf

mf

40

mf — *f* — *mp* — *f* — *p*

Musical score for "The Swan" by Charles-Louis Hanon, Op. 23, No. 1. The score is in G major, 4/4 time, and consists of 80 measures. It features a single melodic line on a grand staff. The piece begins with a tempo of quarter note = 53 and an acceleration to quarter note = 69. The dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as slurs, ties, and fingerings. The tempo changes to quarter note = 160 and half note = 80 at measure 70, and the time signature changes to 3/4 at measure 80.

[illegible]

Musical score for Bassoon, Sym. #1, measures 130-160. The score is written in bass clef with a key signature of one sharp (F#). It includes various dynamics (f, mf, p, mp, sfz, ff), articulations (rit., solo), and performance instructions (A Little Faster, V.S.). Measures 130-131 are marked with a box containing "130". Measures 140-141 are marked with a box containing "140". Measures 150-151 are marked with a box containing "150". Measures 160-161 are marked with a box containing "160". The score ends with a double bar line and the instruction "V.S.".

1 170 1

solo w/D.B.

f *mp* *f* *mf* *sfz* *f* *mp* *f*

180

mp *f* *f* *f* *f* *f*

f *ff* *f* *ff*

190 1

rit. *w/D.B.* *mp* *p* *A tempo*

accel. *mp* *mf* *mp* *f* *mp*

200 *A tempo* *rit. poco a poco* *A tempo*

mf *p* *mp* *p* *mf* *p* *p*

mp

210 *rit.*

p

(rit.) *♩ = 60* 3

2 220 3 Clar. 3

4 230 10

240 2 Clar. 3 5

4 250 10

260 3 Vn. 1 Bassoon p

p p

270 mp 3 p mp 3 mp

mf 5 mf 6

280 3 f f

3
mp *p* 290

2
mf

2 300 4

Vns. Bsn.
3 3
f 5 3

310 3 ten. 2

mp *f* 320 mp

2
p

5 330 1

6

2 340 4

Vn. 1

3

350 3 *Vns.* 5

w/D.B.

f mf f f f ff mf

360 *f mp mf f mp*

mf f mp mf

370 *ff f mp f mf mp*

mf f mf f f f f

mf sfz mp f p mf *time*

1 380 7

Bsn.

acc.

Vn. 1

mf *ff* *sfz*

mf *cresc.* *gliss.* *f* *mf*

f *mf* *400* *f* *sfz* *mf*

cresc. *gliss.* *f* *mf* *410*

mf *cresc.* *f*

sfz *sfz* *mf*

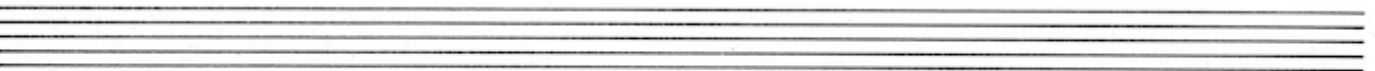
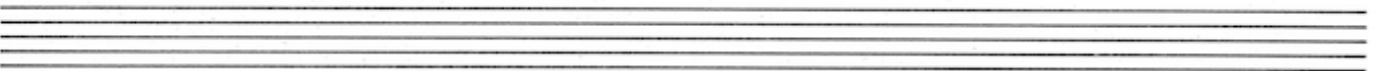
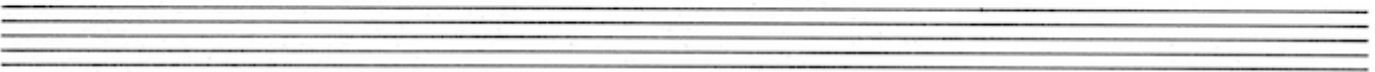
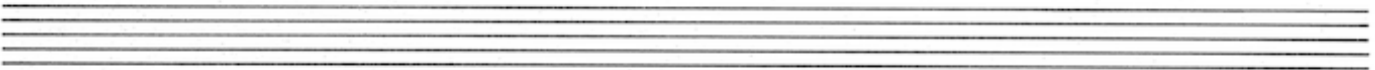
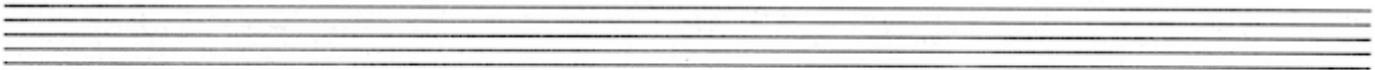
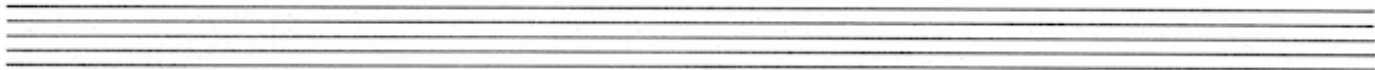
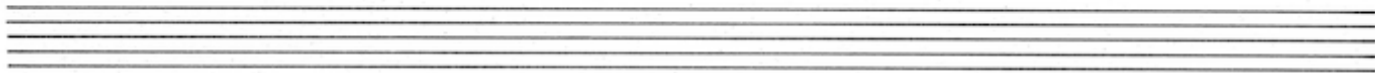
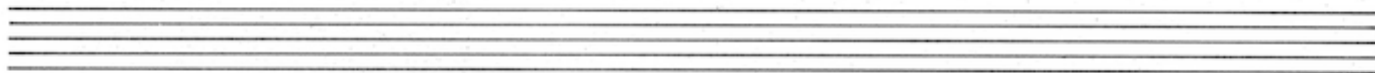
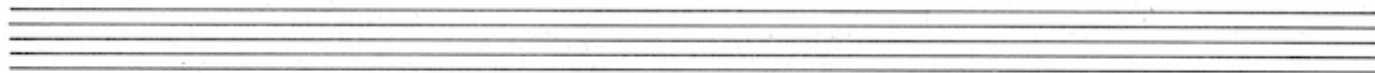
cresc. *f*

sfz *sfz* *sfz* *mf* *f*

420 *f* *sfz* *sfz*

drum solo - Cadenza ad. lib. 7

430 *drum solo (cont.)* 9 *indefinite length* *V.S.*



drums
conducted

440

sf *sf* *sf* *sfmf*

f *sfz* *sf* *p*

sfz *f* *sfz* *sfz* *sfz* *f*

1

450

sfz *mp* *mf* *f*

f *f* *sfz* *sfz* *f*

sfz *mp* *mf* *sfz*

sf *sf*

460

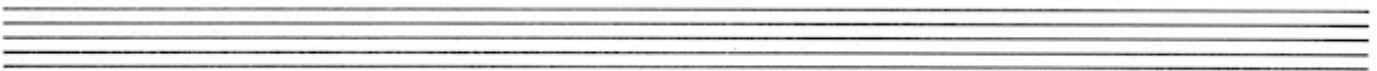
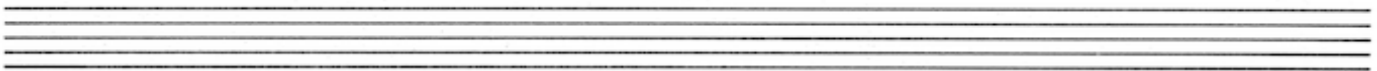
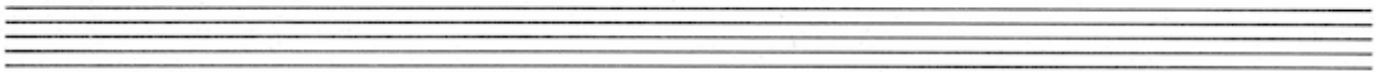
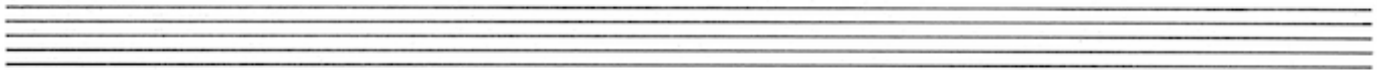
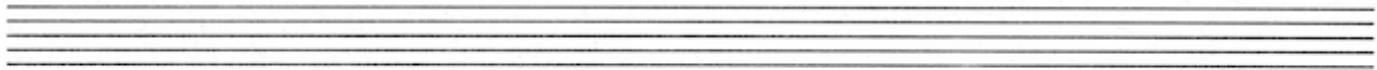
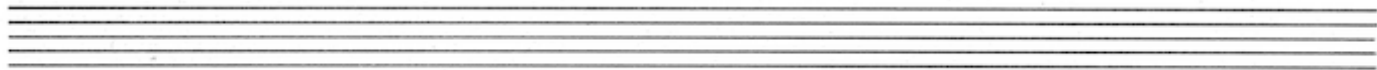
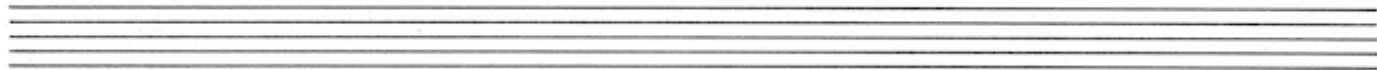
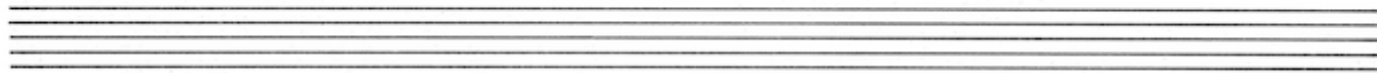
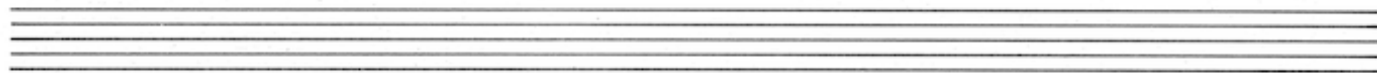
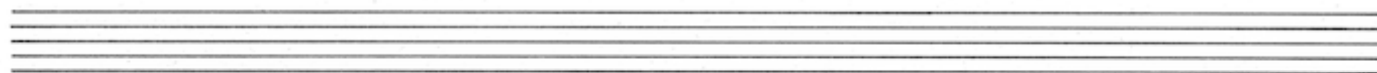
(♩ = ♩) ♩ = 117 rit. quickly - -

(rit.) - -

♩ = 54

470

v.s.



rit. - $\text{♩} = 100$ rit. - - - - - $\text{♩} = 60$

ff w/D.B. (2) 499a play 3x

repeat 'til 3 bar cue

480 *mf* *mp* *p*

mf *f* *mf*

490 *f* *dim.* *mf* *cresc.*

(*cresc.*) *f* *mp* 500

accel. *f* *mp* ($\text{♩} = \text{♩}$)

(*accel.*) $\text{♩} = 160$ $\text{♩} = 80$ *f* 510

ff ($\text{♩} = \text{♩}$) *f* *v.s.*

1 *mf* *sfz*

520

mf

f

ff

mf

ff

mp

f

mp

f

p

f

530

f

mf

f

f

ff

mp

1

540

f

f

f

mf

f

mf

f

550

sfz

f

560

ff

f

f

mp — mf — p — mf
 p — f — p
 570 f — mp — mf — f — p — f
 mp < f > mp < f > mp — f — sfz — ff
 f — f — mf — sfz — mf — 590 mf
 mf — cresc. — f — ff
 ff — sfz — mp — f — ff — mf — ff — mf
 600 — cresc. — 610 — ff
 f — ff — ff — mf — f — sfz — p — 620

3

f

630

ff

f

640

mf

mf

5

ff

(1)

650

mp

ff

sfz

f sempre
rit. - - - ♩ = 69

accel. - - - ♩ = 80

660

ff

sfz

f

ff

sfz

sfz

sfz

670

680

mp

f

mp

mf

p

mp

mf

mp

f

Handwritten musical score for Bassoon, Sym#1 - Pg.19. The score is written on six staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features various dynamics including *mp*, *f*, *mf*, *sfz*, and *sf*. There are also markings for trills (*tr*) and triplets (*3*). The score includes measure numbers 690 and 700. The piece concludes with the word *fine.*

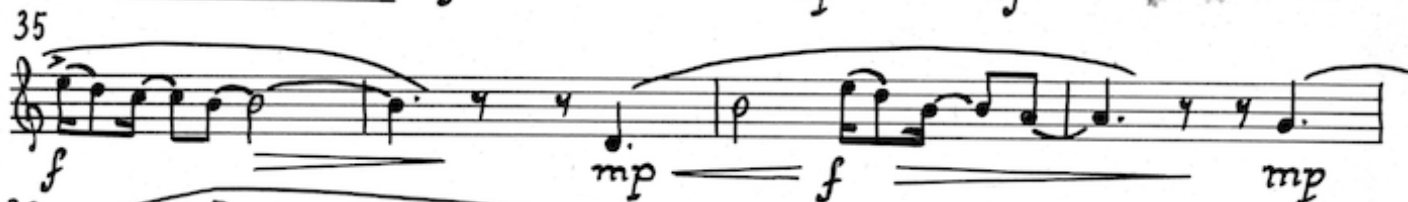
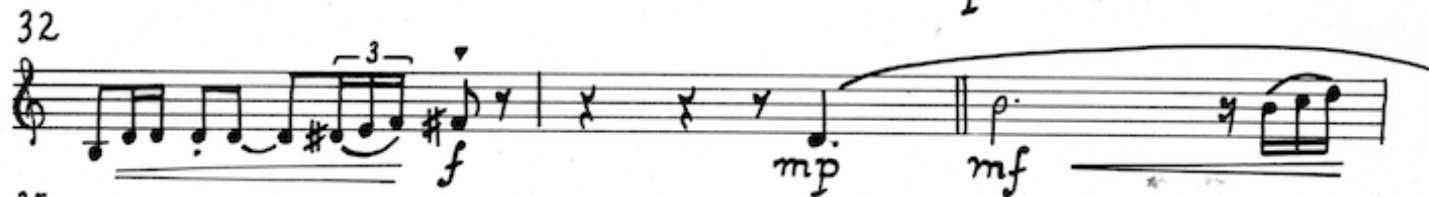
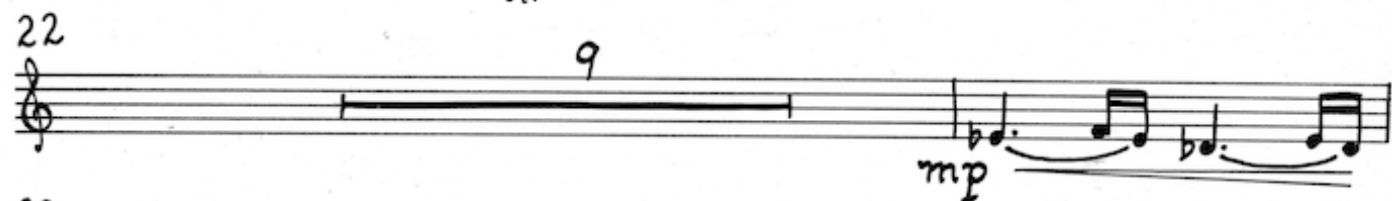
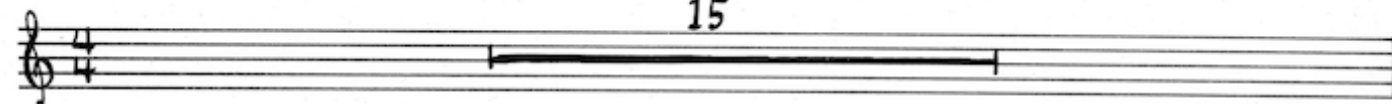
HORN IN F

SYMPHONY NO. 1

LEE McCLURE

♩ = 80

15



49 $\text{♩} = \text{♩} = 53 \text{ accel.} \dots$

53 $\text{♩} = 69$

57

60 p

64

67

70 mp

73 f

77 mp $\text{♩} = \text{♩} \text{ accel.} \dots$

81 $\text{♩} = 160 \text{ } \text{♩} = 80$

ff

(TIME)

DIAZ-TEC 800

83a

2 85 9 8va

fl.

95

Exercise 95 is a single-line musical piece in 4/4 time. It consists of 12 measures. The first three measures each contain a triplet of eighth notes. The first triplet starts on G4, the second on A4, and the third on B4. The fourth measure contains a half note G4. The fifth measure contains a half note A4. The sixth measure contains a half note B4. The seventh measure contains a half note G4. The eighth measure contains a half note A4. The ninth measure contains a half note B4. The tenth measure contains a half note G4. The eleventh measure contains a half note A4. The twelfth measure contains a half note B4. The piece ends with a double bar line.

106

8va

3

ob. fl.

(play)

110

f *mf* cresc. - - - - -

115 d = ♩

ff

120

120 $\text{♩} = 80$ *ff*

mf

126

132

132 *rit.* $\text{♩} = 60$

p *mf*

133

p *f*

137

p *mf* *f* *p* *f* *p*

141

... H...

f *mf* *p* *mf* *f* *mf*

DIAPYCS 500

146



151



156



161



165



176



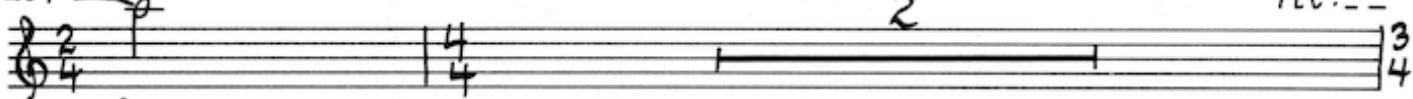
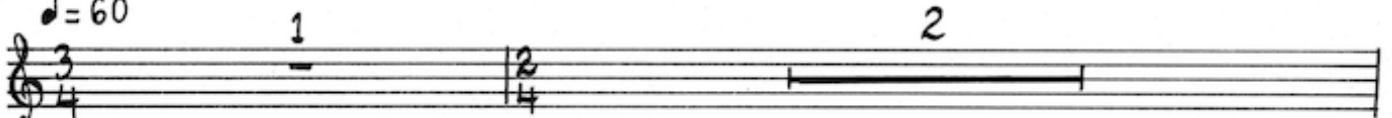
181



184



189

192
 $\text{♩} = 60$ 

195 accel. - $\text{♩} = 80$ a tempo rit.

200 a tempo mp rit. 2 a tempo p mp

206 mp

211 rit. - - - - -

215 $\text{♩} = 60$ 3 2 4 p

221 7 4 p

230 12 cl. 3

244 15 4

263 10 2

277 gva vln.1 (play) p cresc. - - - - -

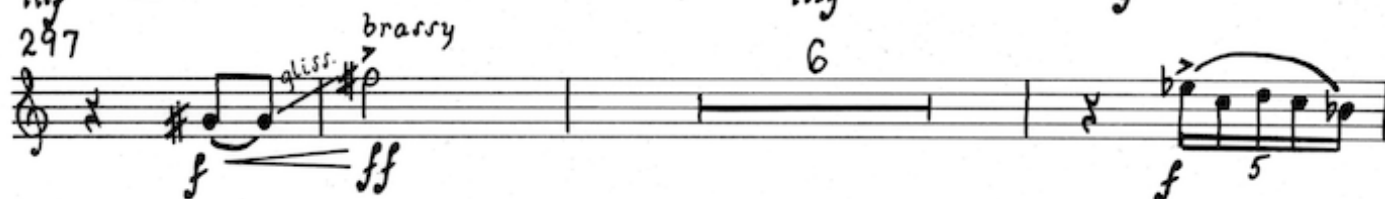
283



292



297



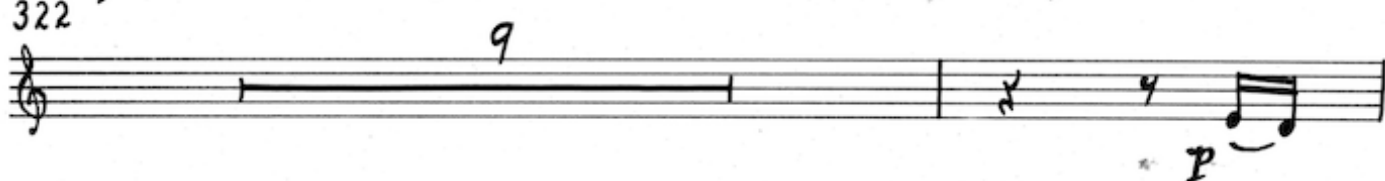
306



316



322



332



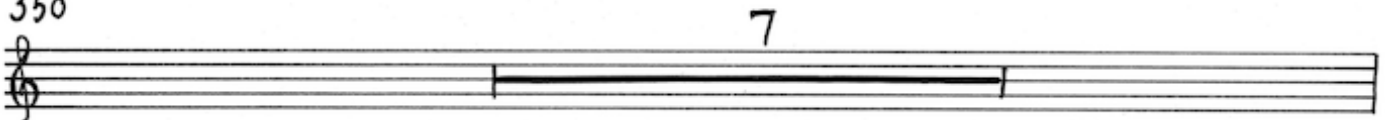
338



346



350



V.S.

357

361

365

368

371 accel - - - - - (d = 72) - - - - -

374 - - - - - d = 88

377

387

390 = 100

392

crese - - - - -

PIAZZAGLIA

395



398



401



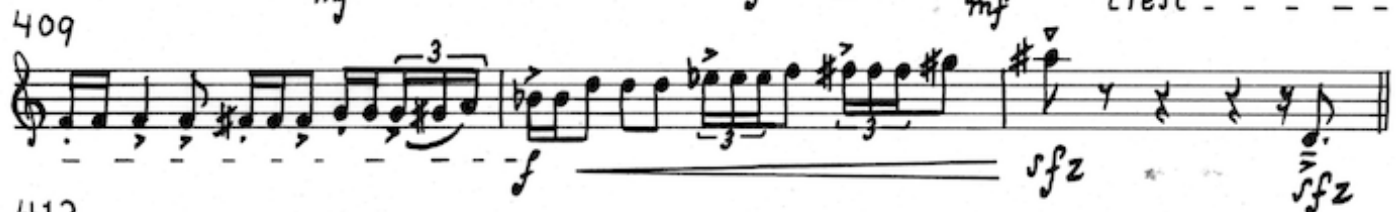
403



406



409



412



414



417



420



423 16

440 *fp fp f sfz mf*

442 *f sfz sfz*

445 *fp f sfz sfz sfz f*

448 *sfz mf f*

451 *f f sfz sfz f* *tr*

454 *sfz mp mf sfz* *d = 88*

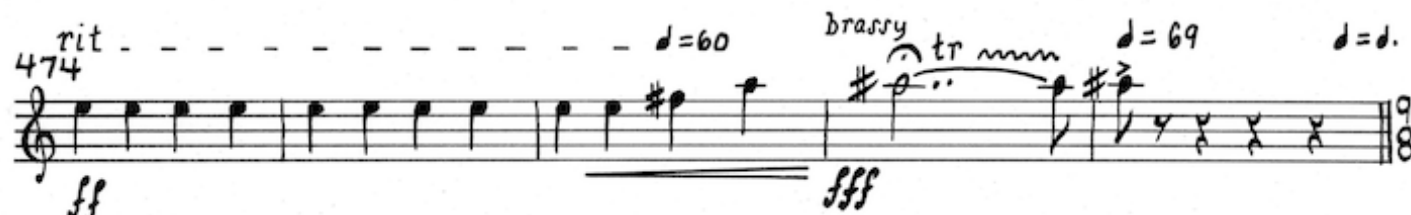
457 *ff ff* *mf*

460 *d = 117 rit.*

464 *d = 117 rit.*

469 $\text{♩} = 54$ 

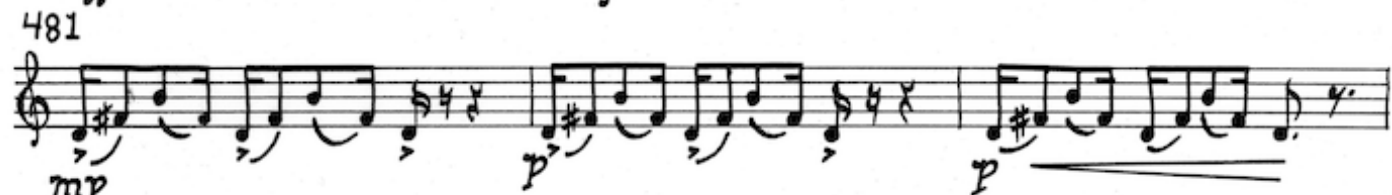
474



479



481



484



487



490



493



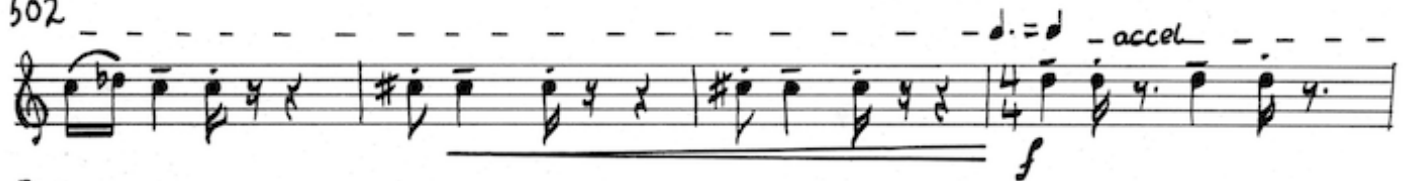
496



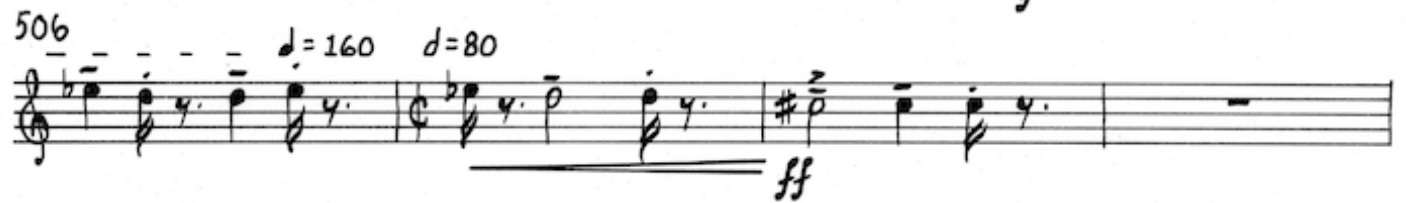
499



502



506



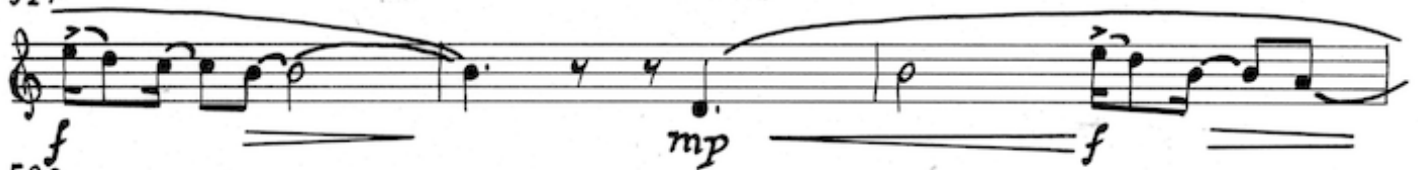
510



514



517



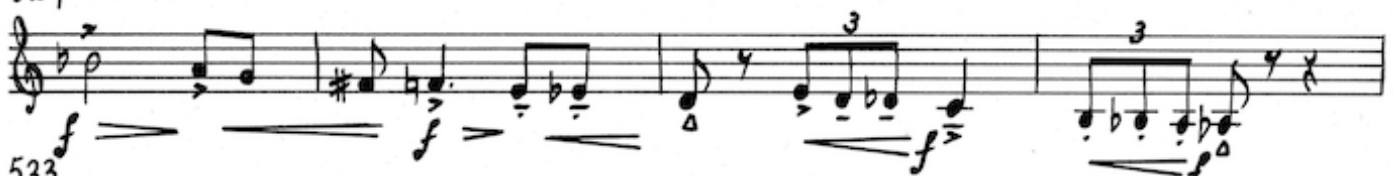
520



524



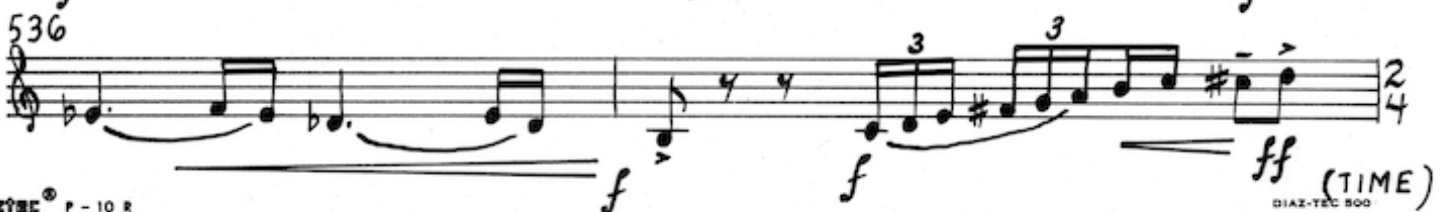
529



533



536



538 *9* *3*

549 *3* *sfz*

553 *f* *3* *3*

558 *ff* *f* *f* *mp*

563 *mf* *p* *mf*

566 *p* *f*

569 *p* *f* *mp* *3*

572 *mf* *f* *p* *f* *3* *mp* *f* *mp* *f*

575 *tr* *mp* *f* *f* *sfz* *ff*

578 *f* *3* *f* *3*

582 *mf* 5 *mf* *mf*

585 *mf* *cresc.* *f*

589 *trm* *ff* *ff* *sfz mp*

593 *fp* *ff* *mf* *ff*

597 *mf*

601 *mf* 6 *cresc*

604 *f* 3 3 3

608 *ff* 3 3 3 3

611 *sfz* 7

621 7

vln. 1

629

f cresc. *ff* *mf* *ff*

634

f *mf* *mf* *brassy*

638

f *mf* *mf* *brassy*

642

f *ff* *mp* *ff*

647

f *sfz* *f* *sempre* *rit.* *d* = 69

652

f *ff* *ff* *ff* *acc.* *d* = 80

657

f *ff* *ff* *ff* *gliss.* *brassy*

662

f *sfz* *sfz* *sfz* *mf* *f* *ff* *ff*

667

f *sfz* *sfz* *sfz* *mf* *f* *ff* *ff*

670

f *mp* *f*

675 *mf* *p* *mp*

678 *mf* *mp* *f*

681 *mp* *f*

684 *mp* *mf*

687 *tr* *3*

691 *ff* *sfz* *f* *cresc*

696 *ff* *fff*

700 *sfz* *sfz* *sfz* *brassy* *gliss.* *fff* *gliss.*

702 *fff* *gliss-brassy* *fff* *f* *fff*

Percussion

Symphony No.1 by Lee McClure

[Glock] $\text{♩} = 80$ all staccato thru ms.16: hand mute before and during attack.

(1) (2) (3)

(4) (5) (6)

mp mf mf mp mf

f mp mf mp

mf mp cres f

Mute all to Traps →

Traps

quasi Bossa Nova

19 HH cont. HH

cross stick mp mf mf

[CR = crash]

23 CR HH mf mp

27 HH CR HH CR HH CR

31 HH CR CR CR Mute

(bars 34-46 SAME AS 19-31)

34 mp mf mf

38 CR HH mf mp

HH (J=80) CR

42 (cross stick) mf mp mf

46 CR Roll HH mf

50 end cross stick Accel (J=69) f mf

S Toms: M S SD Ride: cymbal [w/Bass] more important

54 Latin: mf

Latin Time Cont— (Melody Starts) cue:

57 mp

62 (Time)

67

72 f [Accel] mp (J=69) Accel

77 mf

J:160 d:80 83 cue Snare R.S. Roll 83A 84 CR 4/4 Time w/Strings f fpp fmp

86 Time Cont

91 Time — (1) (2)

PRC.

Sym. 1

Pg. 3

(♩=160) (conductor in 4)
4/4 Time Cont. — (3) (4) (5) (6) (7)

96 (Traps) (mf)

101 Time (1) (2) (3)

106 (4) (5) (6) (7) (8)

111 Time — f mf

116 (♩=80) (1) mf

121 (♩=80) (2) (3) (4) (5) (6) (7) (mf)

127 Rest Glock Ritard

133 (♩=60) mf white gliss f Traps →

138 Crash Roll felt mallets l.v. Rest 141-149 Glock →

149 oboe cue: Glock (play) w/Flute CRASH felt mallets Roll mf

154 mf l.v. Vn cue: 8 -87

160 Glock (Play) (♩=69) little Faster med. to soft mallets f hard mallets: f (3)

PRC. (J=64)

Sym.1

Pg. 4

Marc Bells

Gliss
Rt.
middle
ossia: cym. roll
with sticks: end w/ 0

165

167-169

snare off, Traps →

fl. cue: r8VA

mf

Traps snare off
toms
Fill: 32nd's + rolls?

171

cue: mf > mf > p

(2) (3) (4) (5) (6)

snare on
to brushes →

Fill: Rich brush work
rolls, drums, cym's, etc.
(1)

176

(7) (8) (9) (10) (11)

181

cres —...

(12) (13) (14)

CRASH

End Fill

l.v.

ff

186

ff

Glock

J=60

play

3

191

DB+Bn: } } p

2

4

mf

196

Accel

J=80

A Tempo

A Tempo

Rit.

203

A Tempo

206

211

Rit

214

J=60

218

228

238

248

258

263

cue: Vn

Glock play

cl

p

266

cl. cue

play

3

270-276

To Traps →

PRC. (J=60)

Sym.1

Play Pg. 5

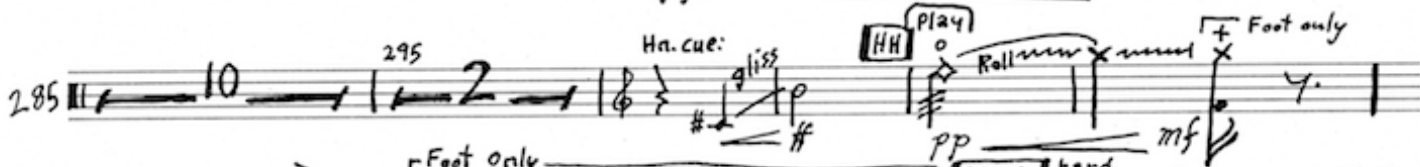
Ft.O. = foot only

Felt mallets: Traps

CRASH

Mute

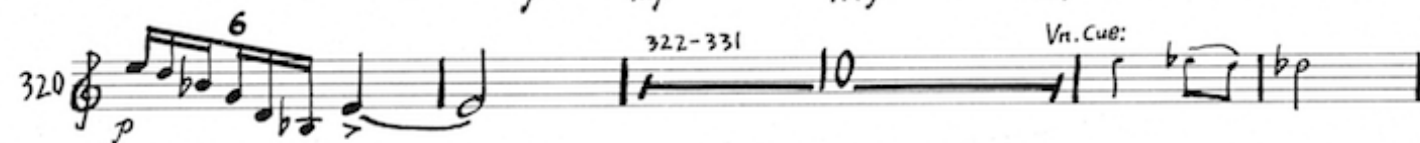
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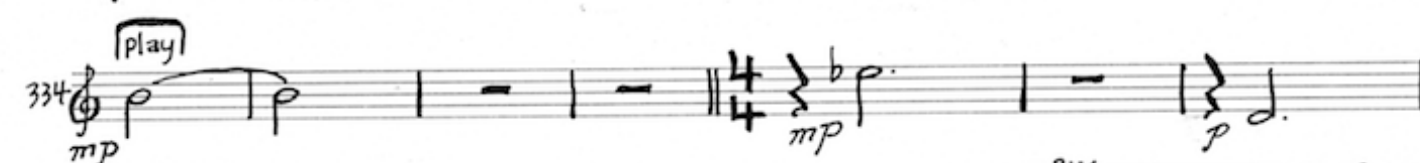
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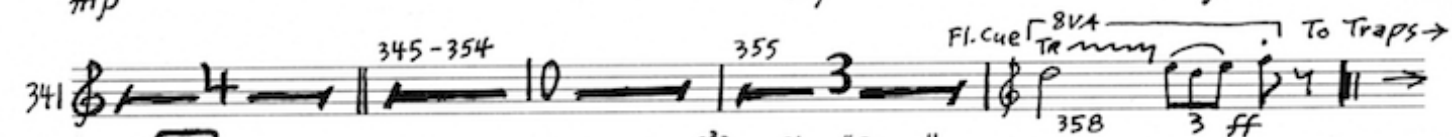
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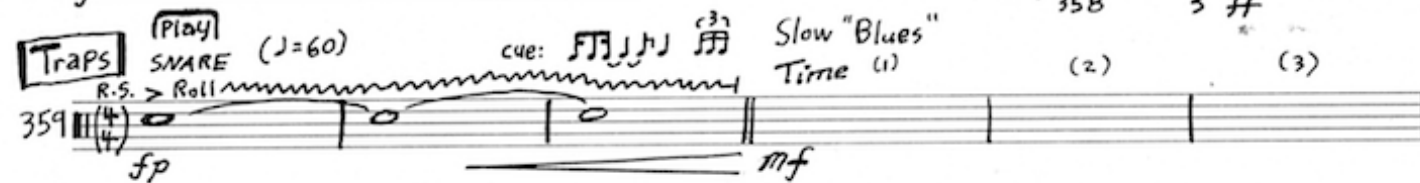
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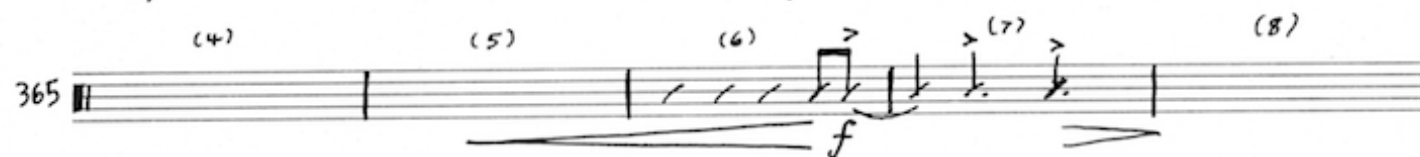
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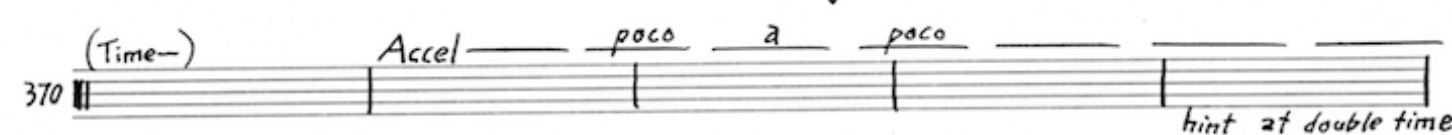
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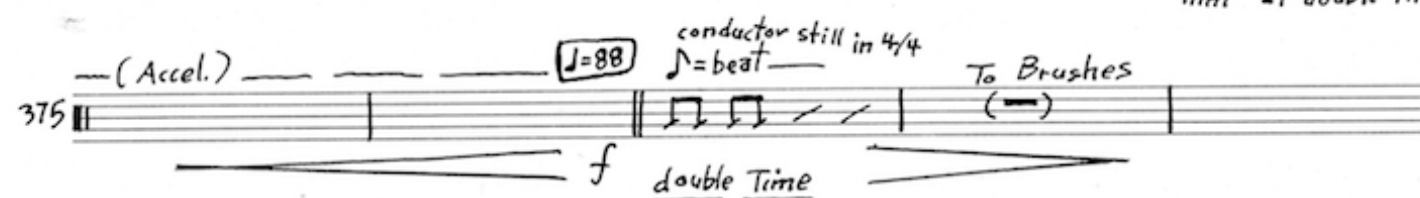
334 

341 

359 

365 

370 

375 

hint at double time

conductor still in 4/4

double Time

Jazz March with backbeat
rushes J=beat Time—...

380 *mf* *f* **Accel.** ——— **Fill** $J=100$

385 *f* **Hint at 4th Time** $J=beat; 4^{th}$ Time **Fill** $J=beat$

390 **[11 bar phrase]** $J=beat$ Time — *f* **cres** *f*

395 *mf* $J=beat$ — **cue:** $J=beat$ w/ back beat $J=beat$ — **cres**

400 **Fill** *f* $J=beat$ Time — **[2X]** $J=beat$ Time — *f*

405 $J=beat$ — *f* $J=beat$ — *mf* **cue:** $J=beat$; back beat — **cres**

410 $J=beat$ — **Fill** *f* $J=beat$ — **[3X]** $J=beat$ — *f*

415 $J=beat$ — *f* $J=beat$ — *mf* **cue** $J=beat$ — *f*

419 $J=beat$ — *cres* **cue:** $J=beat$ — *f* **To Traps Solo** *ff*

423 **Traps Solo—indefinite length** **Unaccompanied** **Possible "end" to Solo** **OR** **conductor takes beat** **orchestra back in** *ff* **Traps still soloistic—...**


441 *ff* **Fill**


445 **TURN PAGE** **(Traps=soloistic—)** *ff* **cue of next page**



Traps Soloistic til tutti...

Fill _____.

446 *cue:* *ff* *>* *Δ* *>* *>* *>*

450 


454 

Cue:  458 **ff** 

46 | *Quick Ritard* *any drums*

— Rit. — $\text{♩} = \text{♩}$ Fill between beats — Ritard — $\text{♩} = 54$

466 start solo —

470 

Handwritten musical score for a drum set, featuring a 4/4 time signature and a key signature of one sharp (F#). The score includes various musical notations and performance instructions:

- Tempo/Style:** *Rit.* (Ritardando), *RS...* (Rough Shave), *(♩=100)* (Quarter note equals 100 beats per minute), *ff* (fortissimo), *J=60* (Quarter note equals 60 beats per minute), *J=J* (Quarter note equals quarter note).
- Performance Instructions:** *Orch. back in* (Orchestra back in), *Fill* (Fill), *growl* (growl), *Lw/Conduc.* (Low/Conductor).
- Drum Set Notation:** *SD* (Snare Drum), *Toms* (Toms), *BD* (Bass Drum), *Two* (Two), *Three* (Three), *Four* (Four).
- Measure Numbers:** 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Latin
479 
Latin Cont. Time—
(Melody Starts)
Repeat til 3-bar cue
Violin Improv Solo
f

Latin Cont. Time—

481

mp *p* *mp* *p*

(melody starts)

cue: (Time)

486

mf *p* *mf* *p*

Handwritten musical notation for Example 6-10, measures 4-7. The notation includes dynamic markings (*mf*) and articulation marks (*A >*). The key signature has one flat (B-flat), and the time signature is 6/8.

Swing Time

555 *mf* *f* *L.Tom* *Fill*

561 *L.Tom Roll* *Toms* *BD* *CR* *Ride* *CR* *Rd* *fmp* *mf* *mp*

564 *CR* *Rd* *SD* *CR* *Rd* *Rd* *Roll* *mp* *mf* *f*

567 *Rd* *HH + Roll* *CR* *Rd* *Rd* *HH* *Roll* *mp* *mf* *f*

570 *Rd* *cres* *Rd* *Rd* *Roll* *mp* *mf* *f*

573 *Rd* *SD* *CR* *Rd* *CR* *HH* *f* *mf* *f*

576 *HH* *(3)* *cres* *(3)* *SD* *(3)* *f* *f* *f*

580 *f* *cue: ♩=beat* *mf* *f* *♩=beat—...*

586 *SD Roll* *CR* *Fill* *f*

592 *Cue:* *f* *mp* *3* *2* *3* *3* *3* *→*

643 *cue:* *Fill* *Mute* *LRG TOM* *CR (1)*

649 (2) (3) (4) (5) (6) (7) (8) (9)

657 *Toms* *HH Foot only* *LRG TOM Bend Up* *Down*

662 *HH* *Roll* *F.O.* *BD* *fp* *cres* *gliss*

665 *F.O.* *SD* *CR* *cres*

667 *ff* *Roll* *RS* *RS* *HH* *Roll*

669 *fff* *Mute* *CR* *Sfz* *f*

673 *mp* *Roll* *fp* *mf* *f* *mp* *CR* *Rd*

676 *mf* *CR* *Rd* *mp* *cres* *CR* *Rd*

679 *SD* *f* *Rd* *Roll* *mp* *HH* *Roll* *CR* *mf* *Rd* *HH*

682 *SD* *f* *Rd* *Roll* *mp* *HH* *Roll* *CR* *mf* *cres*

685 *mf* *f* *SD* *CR* *mf* *cres* *F.O.* *HH*

688 *f* *HH* *Roll* *CR* *fp* *cres* *F.O.* *HH*

693 *LRG. TOM* *Bend Up* *gliss.* *Down* *HH* *Roll* *F.O.* *mf* *ff* *mf* *ff*

697 *F.O.* *SD* *CR* *f* *CR* *Roll* *ff*

700 *RS* *RS* *RS* *HH* *mf* *ff* *mf* *ff* *F.O.* *Roll* *f* *p* *mf*

703 *CR* *Roll* *Mute* *mf* *fff* *mf* *fff* *fine*

Symphony No.1

Traps part
with rehearsal markings

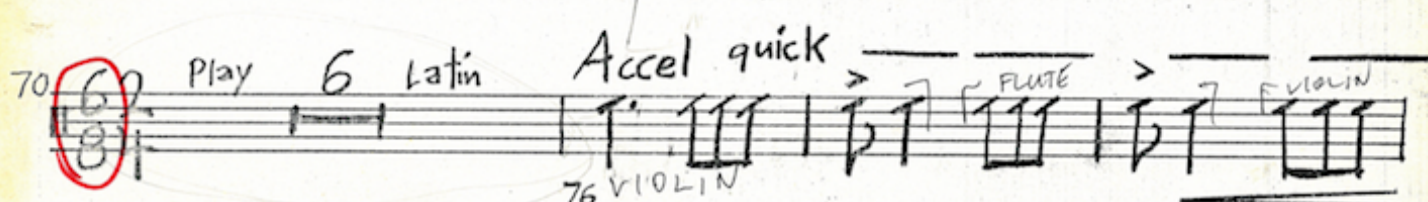
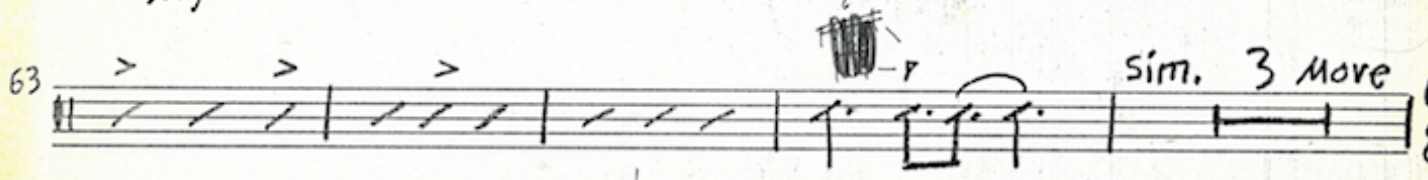
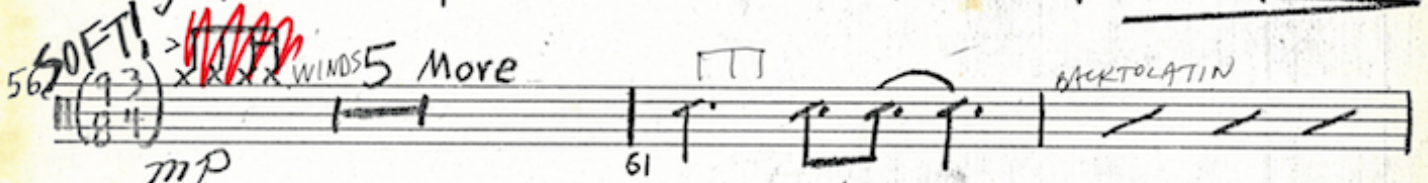
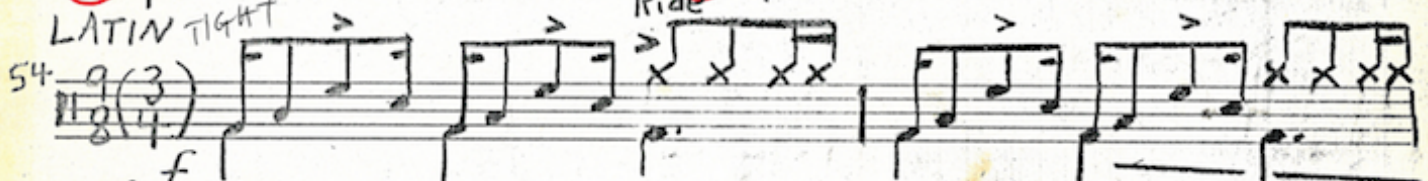
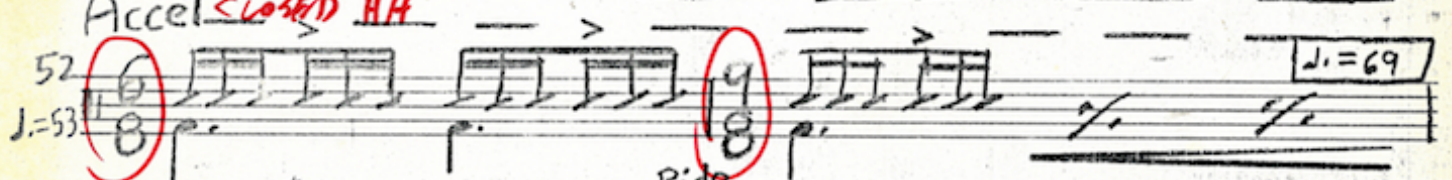
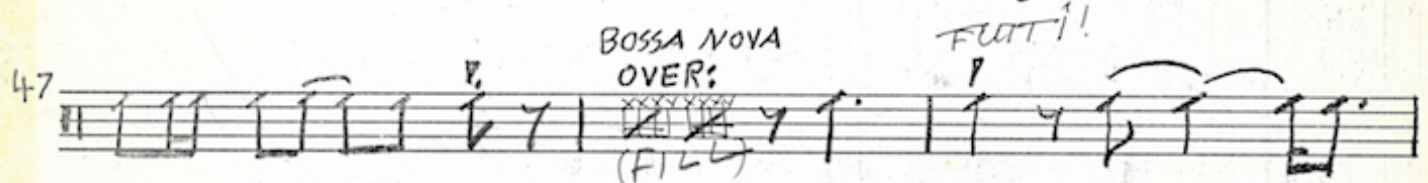
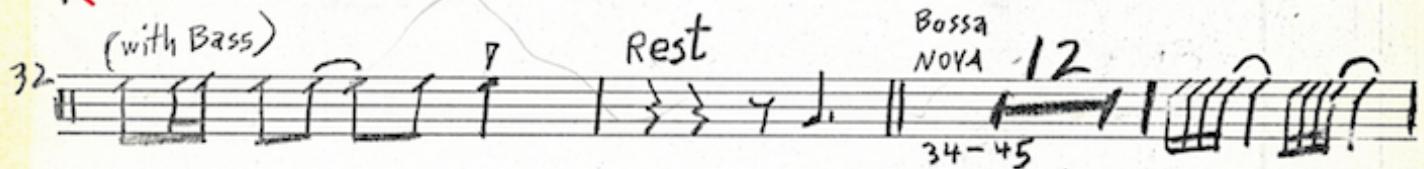
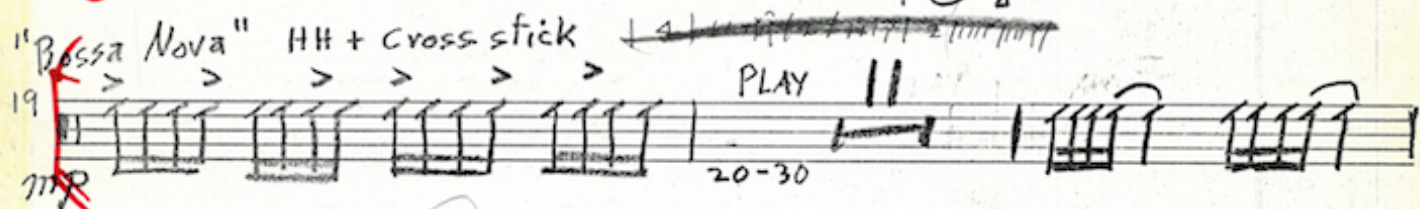
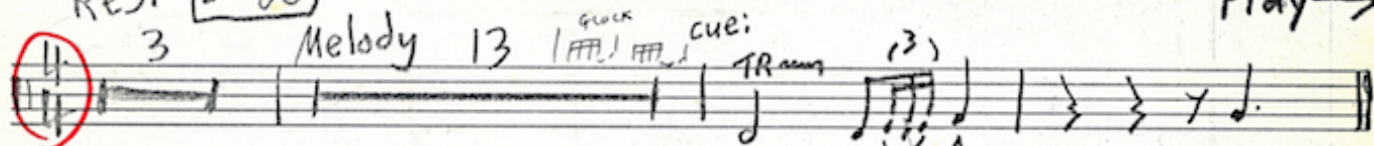
follows —————>

TRAPS

SYMPHONY NO.1 by Lee McClure

Rest $\text{♩} = 80$

Play →



Traps

Pg. 2

Sym. #1

$\text{♩} = 160$

$\text{♩} = \text{♩}$

Accel — $\text{♩} = \text{♩}$ —

79 TUTTI mf 3

82 $\text{♩} = 80$ f SNARE ROLL cue: $\text{♩} \text{♩} \text{♩} \text{♩}$ RIM SHOT fpp don't cover winds

85 $\text{♩} = 160$ CRASH TIME with Strings mf mp

89

93 Time 7 More 94-100 101

103 Time 8 Time 3

115 CRASH Rest 1 Play off: mf

119 $\text{♩} = 80$ 2 Same rhythm Sim. 6 More 121-126 STOP

127 CR Rest 3 129-131 TO M ALLEYS (Glock) Rit — — — $\text{♩} = 60$

TURN

Traps (J=60)

Pg. 3

Sym. #1

felt mallets

cue
Glock:

Flute:

134 Rest —
cue: (2) 4 } 7 (3) 4 } 3 4 } 6 6 3
PLAY

138 CRASH Roll I.V. Rest 10
pp mp pp 141-150
PLAY

151 Rest cue Glock CRASH Roll I.V.
LESS pp mf
PLAY

156 Rest 4 Rest 160 Glock: 1
f = 69
PLAY CRASH Roll I.V.

164 Glock 3 SNARES OFF
Rest 2
PLAY CRASH Roll I.V.

169 flute: 3 Fill over [with 32nd's or roll?] SW
PLAY mp mf

173 -Fill- > CR TO BRUSHES SNARES ON FILL 4 -Fill-
p light atmospheric on drums + cym's flute:

180 > Fill ... CATCH THESE LINES
Clar: 3 Fl + St's:

184 -Fill- ... f ff 3

188 -Fill- CRASH I.V. REST 2 3 1 2
f mf 4 4 4

Rest

193 2/4 3 4/4 1 196 Rubato 197 2/4 1 4/4 204 1 1 204 3/4

206 3/4 4 2/4 1 4/4 211 4 2/4 1 215 2/4 1

219 Cue: Clar: 2/4 222-262 3/4 263 2

265 Glock 2 268 Glock 3 269 8 2/4

277 2/4 St's: Horns: Felt mal. PLAY CRASH Roll pp

283 Mute cym. Rest 10 Hn: Trum PLAY Roll

297 Hn: felt mal: HH: PLAY Roll ff pp mf Rest st's: sticks →

302 HH: PLAY Roll mf Rest winds

306 st's HH: PLAY Roll p (3) (3) (3)

310 HH Roll mf Rest 2 7 4/4

Jazz March with back beat
J=beat Time—...

0 *mf*

5 *f* **Accel.** ——— **to sticks** ——— **Fill** $\text{♩} = 100$

[11 bar phrase] *mf* **Hint at 4th Time** ——— *f* ——— $\text{♩} = \text{beat}; 4^{\text{th}}$ Time **CYM BELL** $\text{♩} = \text{beat}$

IX $\text{♩} = \text{beat}$ Time —

0 *f* **B.D. - fade:** ——— **cres** ——— *f*

5 *f* $\text{♩} = \text{beat}$ — **cue:** $\text{♩} = \text{beat}$ w/ back beat $\text{♩} = \text{beat}$ — **cres** —

0 *f* **Fill** $\text{♩} = \text{beat}$ Time — **2X** $\text{♩} = \text{beat}$ Time —

5 *f* $\text{♩} = \text{beat}$ — *mf* $\text{♩} = \text{beat}$ — **cue:** $\text{♩} = \text{beat}; \text{back beat}$ — **cres** —

0 *f* $\text{♩} = \text{beat}$ — **Fill SOLO** $\text{♩} = \text{beat}$ — **3X** $\text{♩} = \text{beat}$ — **1 HAND** — **TURN!**

415 *f* $\text{♩} = \text{beat}$ — *mf* $\text{♩} = \text{beat}$ — **cue:** $\text{♩} = \text{beat}$ — **To Traps Solo** —

419 *f* $\text{♩} = \text{beat}$ — **cue:** $\text{♩} = \text{beat}$ — **ff** — **Traps Solo - indefinite length** —

423 **Unaccompanied** — **Possible "end" to Solo** — **OR** **LOW END** — **conductor takes beat** — **orchestra back in** — **ff** **Traps still soloistic** —

441 *ff* **Fill** — **Swell** —

445 **TURN PAGE** — **cue of next page** —

(Traps=soloistic) *ff*

PRC. (J=100)

Sym.1

rg. +

Traps Soloistic til tutti ...

Fill

446 *cue:* *ff* *(out)* *Fill*

450 *Fill* *Backbeat* *cue:* *trill*

454 *Fill* *Ritard* *J=88* *tutti* *ff* *Fill*

458 *cue:* *ff* *Quick Ritard* *Fill* *PLAY any drum*

461 *Rit.* *Fill between beats* *J=54* *LOUD*

466 *start solo* *Long Fill to* *ORCH. CUTS OUT* *SD, RS-Roll Unmeasured* *Ritard*

470 *Long Fill to* *SD, RS-Roll Unmeasured* *Ritard*

473 *Rit.* *RS...* *(J=100)* *Orch. back in* *Rit.* *Fill* *SD Toms* *BD* *J=60* *Two Three* *TURN!*

479 *Latin* *9* *8* *479A* *Play 3X* *Repeat til 3-bar cue* *OPEN* *Violin Improv Solo*

481 *Latin Cont. Time* *(melody starts)* *FLUTES* *mp* *p*

486 *cue:* *(Time)* *mf* *p* *mf* *p*

491 *mf* *6* *8*

Traps (J.=69)

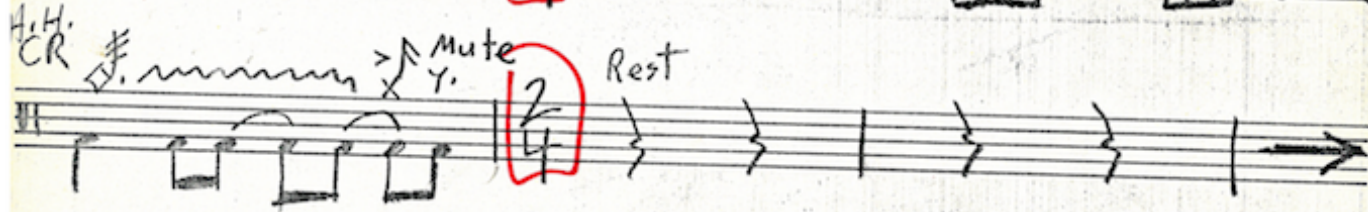
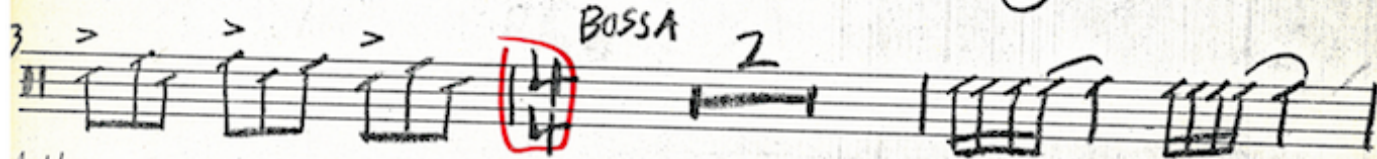
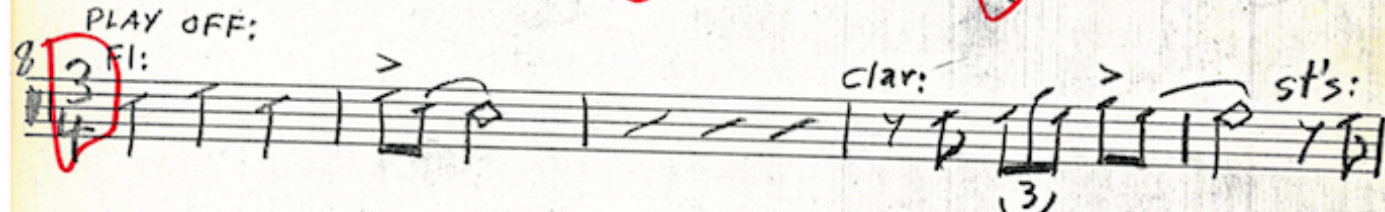
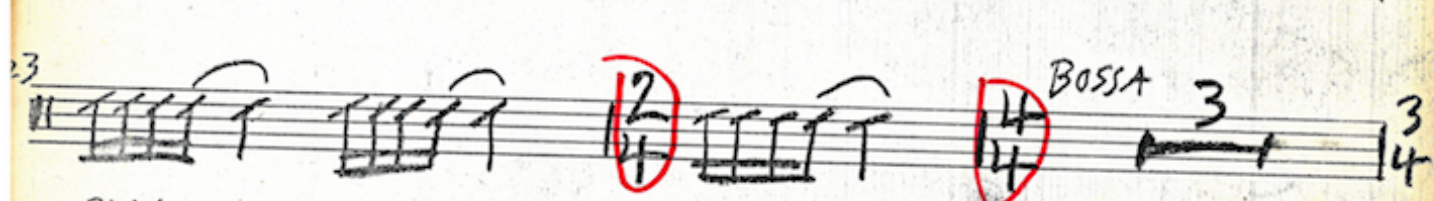
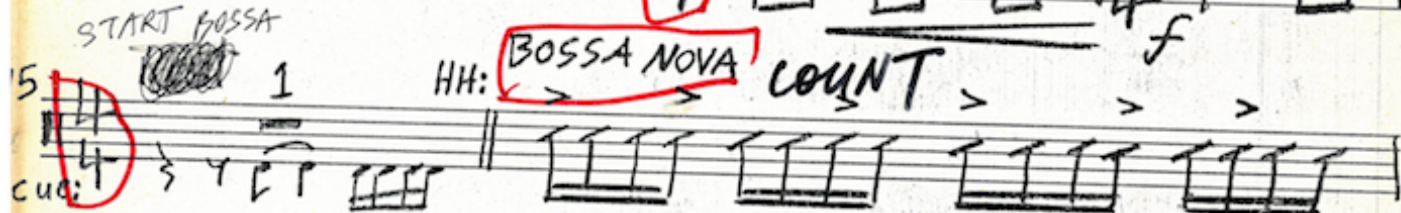
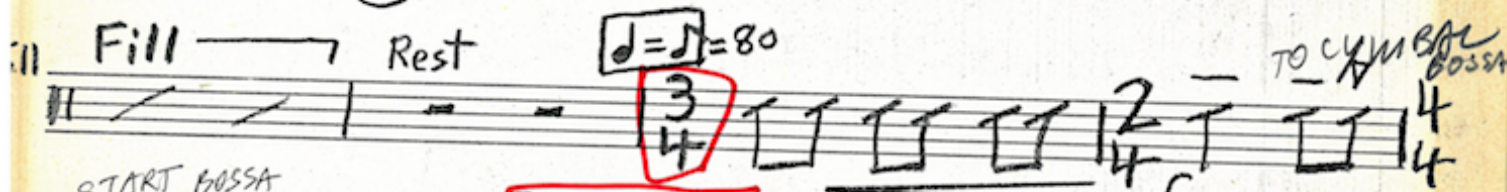
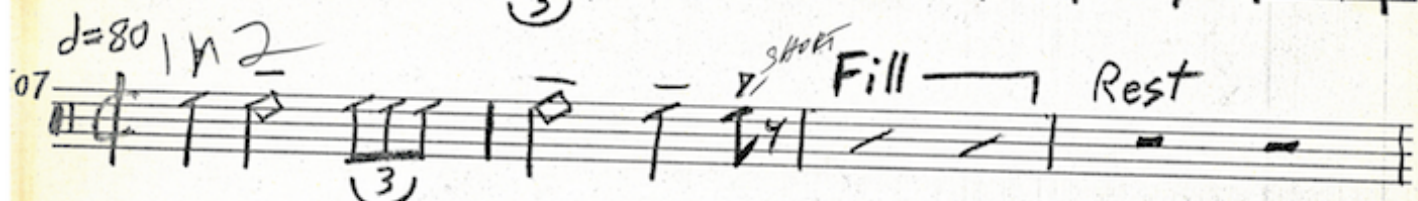
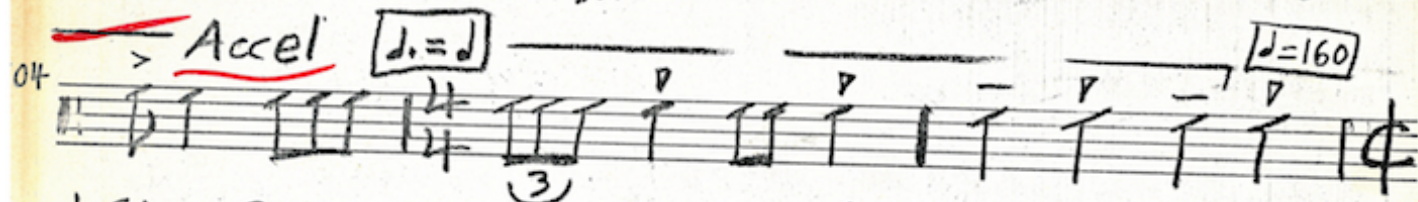
Pg. 8

Sym. #1

Latin Cont.

196 (62) Play 5 More

Accel quick



Traps (1=80)

Pg. 9

Sym. #1

Traps ($\text{♩} = 80$) ~~Pg. 9~~ Sym.#1

546 ~~OUT!~~ TOMS X X Y P YE ~~(circled)~~

546 SNARE Roll (3) ~~Symphony~~

552 ~~Swing~~

558 Fill TOM Toms SD rToms
fp mf

562 Main theme | mp 5 like above 6 2 7 8

570 9 2 10 11 2 12

575 solo! Fill ~~Fill~~

578 BD 7 7 7 7 7 7 7 7 h=beat 2 BL x

583 GROOVE PLAY 4 Move

590 SD Roll

594 3/4 2/4 3/4

598 3/4

603 3/4

608 3/4

611 3/4

617 3/4

623 3/4

627 3/4

630 3/4

Traps

Pg. 11

Sym. #1

635

mf fp

643

cue:

3/4

2/4

Fill

Mute LRG TOM CR (1)

f p mf f mf

649

(2) (3) (4) (5) (6) (7) (8) (9)

(mf)

657

Toms

HH Foot Only

LRG TOM Bend Up Down

f fp cres- f

662

HH Roll F.O.

BD

ff mf

3+3+2

665

F.O.

CR

cres

667

Roll RS RS

HH Roll

ff

669

Roll

mute

CR

Sfz

fff

673

Roll

CR

Rd

mp fp mf f mp

676

CR

Rd

CR

Rd

mf mp cres

679 *SD* *f* *Rd* *Roll* *mp* *HH* *Roll* *CR* *mf* *Rd* *HH*

682 *SD* *f* *Rd* *Roll* *mp* *HH* *Roll* *CR*

685 *mf* *f* *3* *mf* *cres* *CR* *F.O.* *HH* *2* *3*

688 *f* *HH* *Roll* *CR* *fp* *cres* *2* *3*

693 *LRG. TOM* *Bend Up* *gliss.* *Down* *HH* *Roll* *F.O.* *mf* *ff*

697 *F.O.* *SD* *CR* *f* *CR* *Roll* *ff*

700 *RS* *RS* *RS* *HH* *mf* *ff* *mf* *ff* *F.O.* *Roll* *f* *p* *mf*

703 *CR* *Roll* *Mute* *mf* *fff* *mf* *fff* *fine*

Symphony No.1

Traps part
with No markings

follows —————>

TRAPS

SYMPHONY NO.1 by Lee McClure

Rest $\text{♩} = 80$

Play →

4 3 Melody 13 cue: TR $\text{♩} = 80$

"Bossa Nova" HH + cross stick

19 mp PLAY 20-30

32 (with Bass) Rest Bossa NOVA 12 34-45

47 BOSSA NOVA OVER:

50 $\text{♩} = \text{♩}$ 6 8

Accel 52 $\text{♩} = 69$

54 LATIN Ride f

56 (93) 5 More mp 61

63 sim. 3 More 6 8

70 62 Play 6 Latin Accel quick 76

Traps

Pg. 2

Sym. #1

$\text{♩} = 160$

$\text{♩} = \text{♩}$

79 **Accel** — $\text{♩} = \text{♩}$ —

82 $\text{♩} = 80$ **mf** 3

85 $\text{♩} = 160$ **CRASH** **TIME** with Strings **mf** **mp**

89

93 **Time** 7 **More** 94-100 101

103 **Time** 8 111 **Time** 3

115 **CRASH** **Rest 1** **Play off:** **mf**

119 $\text{♩} = 80$ **Sim.** 6 **More** 121-126 **mp**

127 **CR** **Rest 3** (2/4) 129-131 **Rit** — — $\text{♩} = 60$ (Glock)

TURN

Rest

Rubato

193 $\frac{2}{4}$ 3 $\frac{1}{4}$ 196 197 204 $\frac{2}{4}$ 1 $\frac{1}{4}$ 3 $\frac{3}{4}$

206 $\frac{3}{4}$ 4 $\frac{2}{4}$ 1 $\frac{1}{4}$ 211 215 $\frac{3}{4}$ 1 $\frac{1}{4}$ 3 $\frac{3}{4}$ $\text{♩} = 60$

219 Cue: Clar: $\frac{2}{4}$ (2) 41 222-262 3 2 263 $\frac{3}{4}$

265 Glock $\frac{2}{4}$ 268 Glock 3 269 8 $\frac{2}{4}$

277 St's: Horns: Felt mal. \rightarrow [PLAY] CRASH Roll pp

283 Mute cym. Rest 10 Hn: TRUM mf BD [PLAY] Roll

297 Hn: gliss felt mal: HH: pp mf Rest st's: Sticks \rightarrow 3

302 HH: mp 3 Rest winds 5

306 st's HH: p 3 3 3 3

310 HH: ROLL mf Rest 2 7 $\frac{4}{4}$

338 Rest 3 St's Pizz: St's Arco 2

Slow Minor Blues

345 Melody 10

Fl+Cl: TRM

359 R.S. SNARE ROLL

fp cue: } } y p. 3 3 3 3 3 3 3 3

362 Time off: AS WRIT. 2

366 2 2

371 Accel — — — — — hint at double time —

376 J=88 Double x: J=beat to brushes → Time J=beat

To Next Page ↗

Jazz March with back beat
brushes J=beat Time—...

380 *mf*

385 *f* **Accel.** to sticks **Fill** $J=100$

[11 bar phrase] $J=beat$ Time—

390 *f* $J=beat$ —

395 *mf* **cres** $J=beat$ — **cue:** (3) $J=beat$ w/ back beat $J=beat$ —

400 **Fill** *f* $J=beat$ — **2X** $J=beat$ Time—

405 *f* $J=beat$ — *mf* **cue:** (3) $J=beat$; back beat **cres**—

410 $J=beat$ **Fill** *f* $J=beat$ — **3X** $J=beat$ —

415 *f* $J=beat$ — *mf* **cue** $J=beat$ —

419 *cres* **cue:** $J=beat$ — **To Traps Solo** **cue:** *ff*

423 **Traps Solo—indefinite length** **Unaccompanied** **16** **Possible "end" to Solo** **OR** **conductor takes beat** **orchestra back in** *ff* **Traps still soloistic—...**

441 *ff* **Fill**

445 **TURN PAGE** **(Traps=soloistic—)** *ff* **cue of next page**

Latin Cont.

496 (62) Play 5 More Accel quick

504 Accel $\text{♩} = \text{♩}$

507 $\text{♩} = 80$ Fill Rest

511 Fill Rest $\text{♩} = \text{♩} = 80$

515 Rest 1 HH: BOSSA NOVA

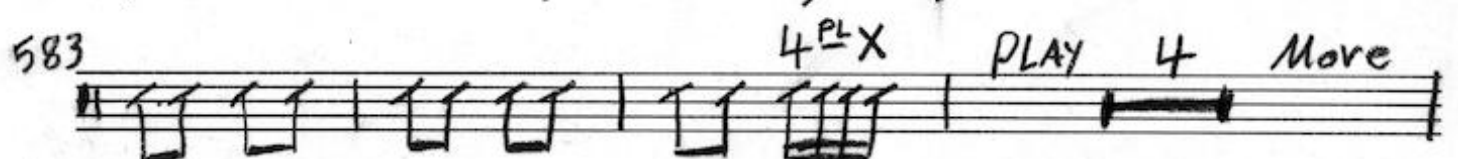
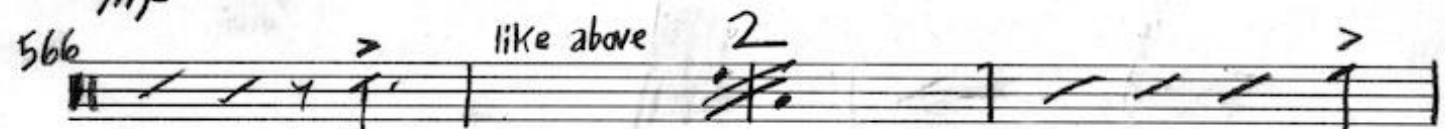
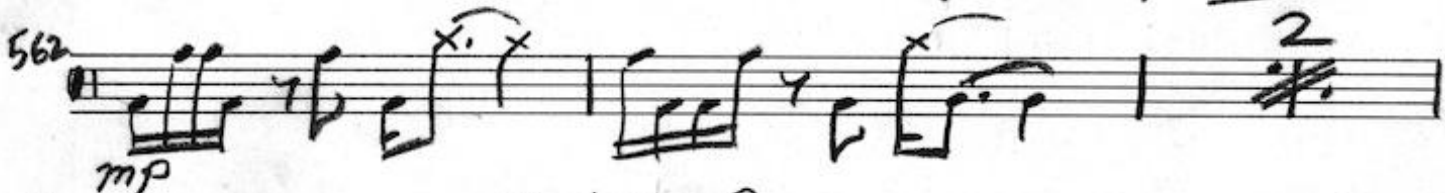
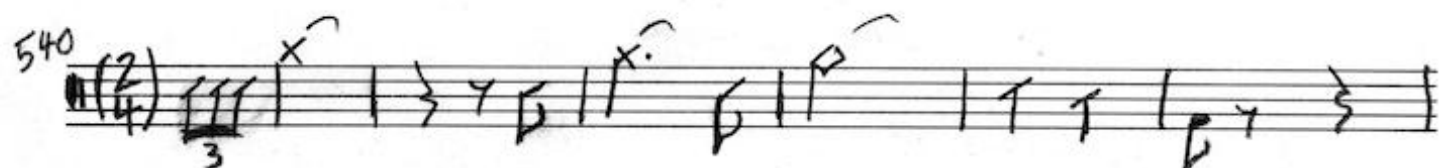
517 PLAY 4 MORE BOSSA

523 BOSSA 3

528 PLAY OFF; FI: clar: st's:

533 BOSSA 2

CR Mute Rest



590

594

598

603

608

611

617

623

627

630

635

642

648

654

660

664

667

669

672

675

CRASH (1)

x. (2)

x. (3)

x. (4)

x. (5)

x. (6)

x. (7)

x. (8)

x. (9)

LRG Tom

Fill

mf

p

mf

CR

Toms

CR

LRG Tom

Bend Up

Down

HH

gliss

BD

BD

BD

SD

CR

Roll

RS

RS

HH

CR

Sfz

fp

mf

2

679 *like before* 2

683 2

688 CR *mute* SD Toms CR *mute* 3

693 LRG. Tom Bend Up > Down HH + Toms HH +

696 BD CR

699 SD CR Roll RS RS HH +

701 BD Tom CR P

703 Mute SD Toms BD P fine

Violin 1

SYMPHONY No. 1

for chamber orchestra and Jazz drummer

Composed by Lee Mc Clure

(Open first page)

SYMPHONY NO. 1

for chamber orchestra and Jazz drummer

Composed by Lee McClure

1

$\text{♩} = 80$ 16

mf *p*

22

mp *mf*

30

SOLA *f* *p*

37

mp *mf*

45

f *mf* *f* *mf* *(f)*

50

$\text{♩} = 53$ ($\text{♩} = \text{♩}$) *Accel.* $\text{♩} = 69$

f *mf* *f* *fp < f* *ff*

54



59



64



69



74



80



VIOLIN 1

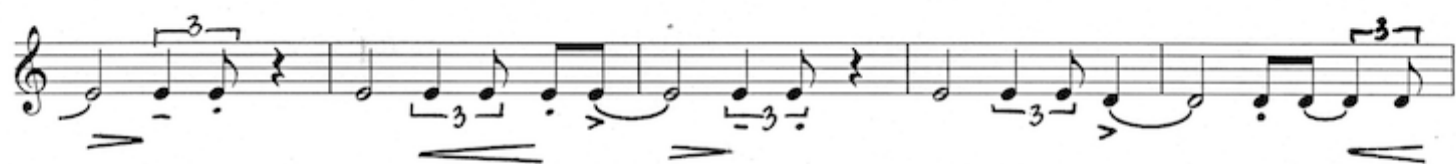
3

Symphony No.1

85



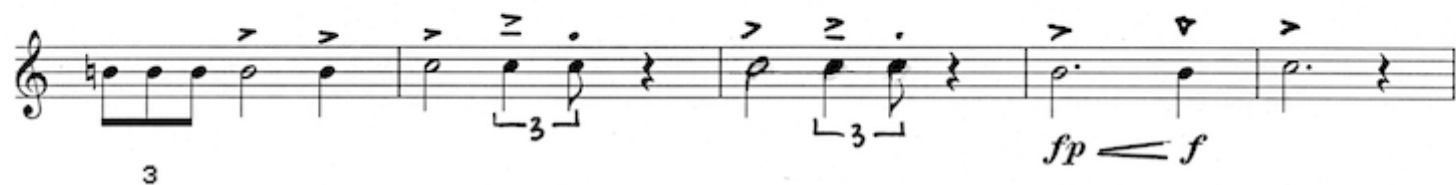
89



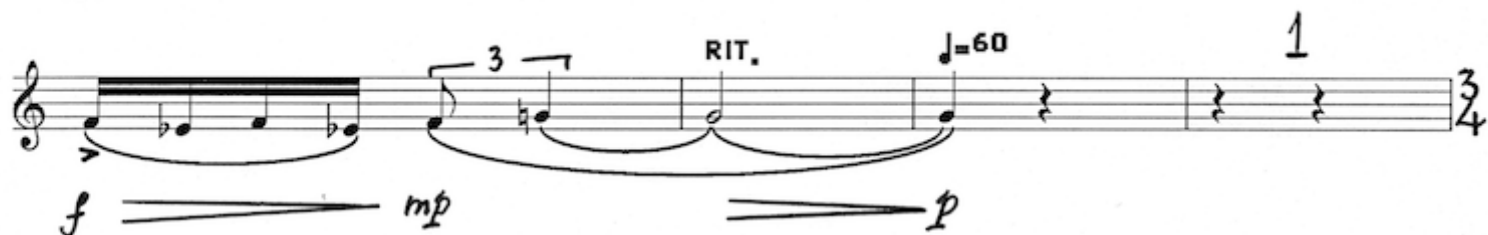
94



98



3



135

1 *pi22* *arco*

139 *f* *p* *f* *p* 3 3

145 *f* 3 3 *p* *mp* *f* *mf* *p* *cresc.* 3

152 *Con sord.* *Senza sord.* *f* *mf* *p* *mf* *f* *p* *sfz* *mf dim.* *p*

157 *f* *ff* *mf* *fff* *f* *mp* *♩ = 69 LITTLE FASTER*

161 *p* *f* *mp* 3 *f*

165 *mp* *p* *f* *p*

177 *f* *fp* *cresc.* *f* *f* *f* *p* *f* *fp*

183 *f* *mp* *mf* *f* *f* *f*

187 *f* *ff* *ff*

194 *ff* *ff* *f* *mf* *p*
RIT. $\text{♩} = 60$
($\text{♩} = 80$) $\text{♩} = 40$

198 Exp. SOLO MOLTO RUBATO Accel. TEMPO 1 TEMPO 2
mp *mf* *mp* *f*

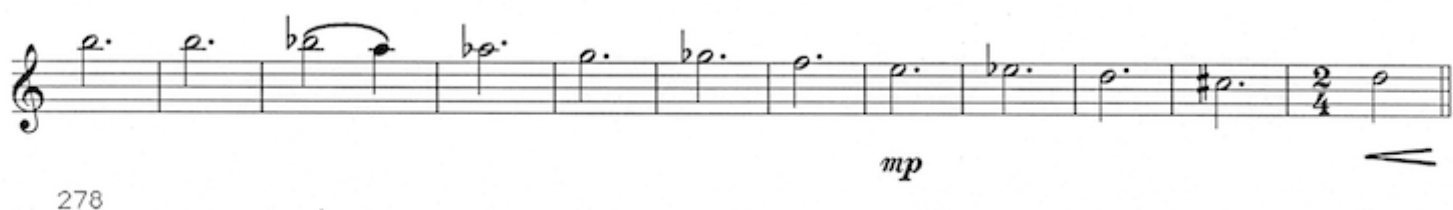
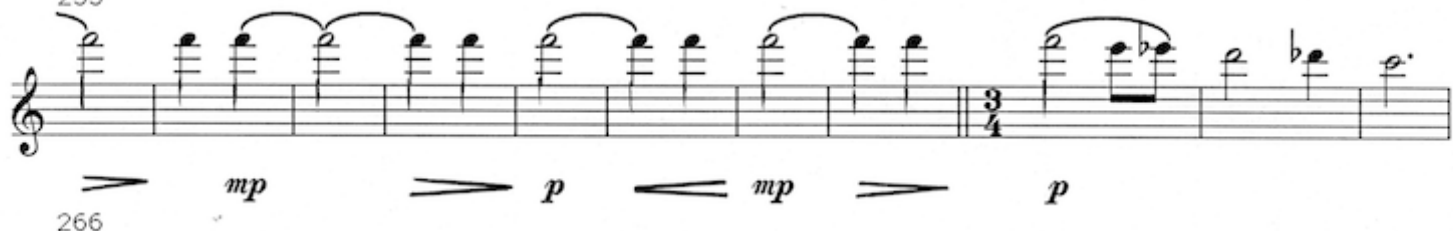
202 TEMPO 1 rit... TEMPO II TEMPO 1 RIT. poco a poco
mp *mp* *f* *mp*
TEMPO 1 $\text{♩} = 60$

204 *pp* *mf*

1 1 4

RIT.

$\text{♩} = 60$



285

p

290

mp

294

mf

AGITATED

298

f

301

ff

sfz

306

f

mf

f

fp

312

mf

f

314

mp

sfz

(5)

1 1 1 1 1 *sul G* 6 6

322 *p* *cresc.*

sul D *8va* *A* *E* *p* *cresc.*

327 *f* 6 6 *mp* *p*

335 *f* *mp* *p*

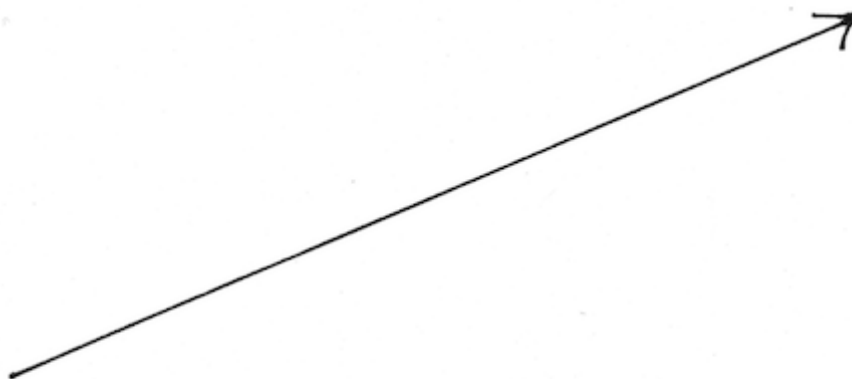
1 5

p *mp* *p*

Violin 1

9A

Sym. No. 1



348 *mf* *f* *mp* *mf* *f* *mp* *mf*

353 *f* *p* *ff* *f* *mf* *mf*

357 *fp* *f* *mp* *mf* *cresc.* *f* *mf* *f*

361 *f* *f* *f* *ff* *mf*

365 *f* *mp* *mf* *f* *mp* *mf*

369 *f* *mp* *mf* *ff* *f*

372 *mp* *f* *mf* *mp*

ACCEL.

mf *f* *mf* *f*

J = 72

374

ACCEL.



376

$\text{♩} = 88$



378



380



382



384



386



388

ACCEL.



♩ = 100

392 *f* *sfz* *f* 3

394 *f* *mp* 3

396 *f* *mf* 3

398 *f* *mf* 3 3 3

400 *cresc.* 3 3 3 3 3

sfz *sfz*

403 *f* *sfz* *f* 3

405 *f* 3 *mp* 3

407 *f* *mf* 3

409 *f* *mf* 3 3 3

411 *cresc.* 3 3 3 3 3

sfz *sfz*

414 *f* 3 *sfz* *f* 3

416 *f* 3 *mp* 3

418 *f* *mf* 3 3 3

420 *cresc.* 3 3 3 3

422 *ff* 3

16

VIOLIN 1

15

Symphony No.1

440

fp ³ *fp* ₃ *f* *sf* *mf*

442

f *cresc.* *fp* *sfz* *p*

VIOLIN 1

16

Symphony No.1

445

fp *f* *sfz* *sfz* *mf*

447

f *sfz* *mp*

450

mf *f* *p* *f* *p* *f* *p* *f* *sfz* *fp*

453

f *sfz*

455

RIT. *mf* *cresc.* *sfz*

457

ff

459

461

eva

6/16

VIOLIN 1

17

Symphony No.1

462 θ $\text{V}\alpha$ (J=17) RIT. J=17 3/8 3/4

467 RIT. J=54 3/4 2/4 4/4

471 ff RIT. θ $\text{V}\alpha$ J=100 ff 4/4 8/4 4/4

476 J=60 J=69 (J=J.) 3/4 3/4

fff

VIOLIN 1

Symphony No.1

479 **PLAY 4X** **PLAY** **PLAY 4X AFTER IMPROV SOLO** 18

ff *mf* *f*

482

mp *mf* *p* *mp*

486

mp *mf* *f* *dim.* *mp*

491

f *mp* *f* *mp* *f*

495

mp *f* *mp*

499

mf *mp* *mf* *f* *f*

505

f *f* *f*

508

ff *f*

VIOLIN 1

19

Symphony No.1

512 mf *cresc.* *sfz* mf $\text{J} = 80$

516 mp mf *cresc.*

521 mf *cresc.* f f

525 ff mf fff f mf f *Chrom.*

530 mf mp mf f

534 f f f *cresc.*

537 ff mf *cresc.*

f ff f 6

545 *f* 6 *mp* *f* 6 *mp* 6

551 *mp* 3 *f* 3 3 3

557 3 *sfz* *f* 3 3

563 *ff* *f* *mp*

567 *mf* *p* *mf* *p*

cresc. 570 6 3 *f* dim. *p*

573 *f* *mp* *mf* 3

f *p* *f* 3 *mp* *f* *mp* *f* *mp* *f* 3

576 *mf* 3 *f* *sfz* *ff* *f* 3

581

587 3 *f* 3 *f* 3 *mf*

cresc. *f* 6 *ff*

592

595 *ff* *sfz* *mp* 3 *fp* *ff* *mf*

600 3 cresc. 3 *ff* *mf* 3

604 *mf* 3 6 6 1

cresc.

VIOLIN 1

22

Symphony No.1

607 *8va*

f 3 3 3 6

610 *cresc.* *ff* *f* *ff*

616

ff *mf* *f* *f* *sfz* *p*

623

1 6

mp *mf*

627

6 6 6

f

629

8va

3 3 3 3 3 *cresc.* *ff*

634 *tr* *tr#* *trb*

f *mf* *f* *mf* *f* *fp* *cresc.* *ff*

644

mp *sub f* *sfz*

VIOLIN 1

23

Symphony No.1

648 Solo *f* *ova*

653 *f* 6 6

655 RIT. 3 *f* 69 3 *fff* *J=80*

658 ACCEL. *f* *cresc.* *ova* *ff* *J=80*

662 *sfz* *f* *cresc.* *ff*

667 *cresc.* *fff* *sfz* *sfz* *sfz* *f* *mf*

669 *cresc.* *fff* 2/4

671 *Bva* 1

676 *ff* *f* *mp* *f* *mp*

680 *mf* *p* *mp* *mf* *mp*

683 *cresc.* 6 3 *f* *dim.* *mp*

686 *f* *mp* *mf* 3 *f* *mp* 3

689 *f* *mp* *f* 3 *mf* *f* *mp* *f* *mp* *f* 3 *f* *Bva*

693 *ff* *sfz* *cresc.* *ff* *Bva*

f

VIOLIN 1

25

Symphony No.1

695

ov

cresc. *ff* cresc. *fff*

700

sfz *sfz* *sfz* *mf* cresc. *fff* *f* cresc.

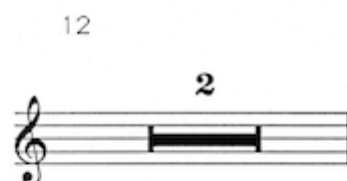
703

ff *sfz* *fff*

SYMPHONY NO. 1

for chamber orchestra and Jazz drummer

Composed by Lee McClure



23 *mf* *p*

30 *mp* *mf* *Sul G*

35 *f* *p*

43 *mp*

47 *mf*

50 *f* *mf* *f* *mf* *f*

J. = 53 (♩ = ♩)

Accel. *J. = 69*

mf *f* *fp* *f* *ff*

2

60

65

70

75

81

83A 84

mf *mp* *mf*

p *mp* *mf* *mp* *mf* *f*

mp *f* *mp* *f* *mp* *f*

mp *f* *mp* *mf* *mp*

mf *f* *f*

ff

tr

Aooel.

Aooel.

mf *f* *f*

3

1 *1*

3





142

Pizz **ARCO**

f *p* *f* *p* *f* *p* *mp* *f*

149

mf *p* *cresc.* *f* *mf* *p* *mf* *f*

con sord.

155

p *sfz* *mf* *dim.* *p* *f* *ff* *mf*

SENZA SORD.

161

fff *mf* *mp* *p* *f*

sul A

(♩=64) *LIETLE FASTER*
tr(b) tr(b)

tr *tr*

mp *p* *f* *3* *p*

177 *f* *sfp* *cresc.* *f* *f* *f* *f* *p* *f* *sfp*

183 *f* *mp* *mf* *f* *f* *f*

187 *f* *f* *ff* *ff*

194 *ff* *ff* *f* *mf* *p*

198 **Exp. SOLO** **MOLTO RUBATO** **Assol.** **TEMPO 1** **TEMPO 2** *mp* *mf* *mp* *f*

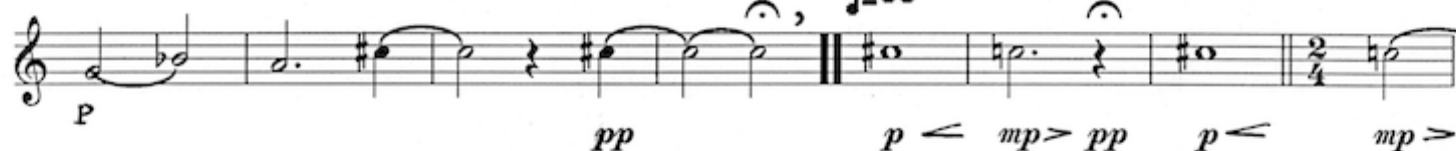
203 **TEMPO 1** **RIT.** **TEMPO 2** **TEMPO 1** **RIT. poco a poco** *mp* *mp* *f* *mp* *p*

204 **TEMPO 1** (*J=80*) *mf*

4

RIT.

$\text{♩} = 60$



219



231



243



255



265



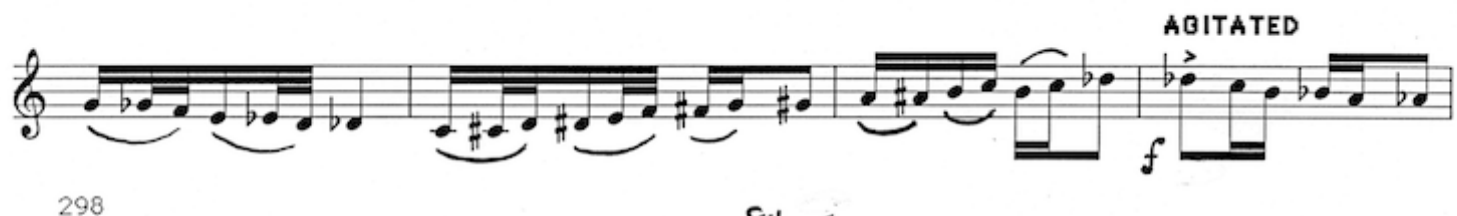
277



281



3



(15)

VIOLIN 2
316

10

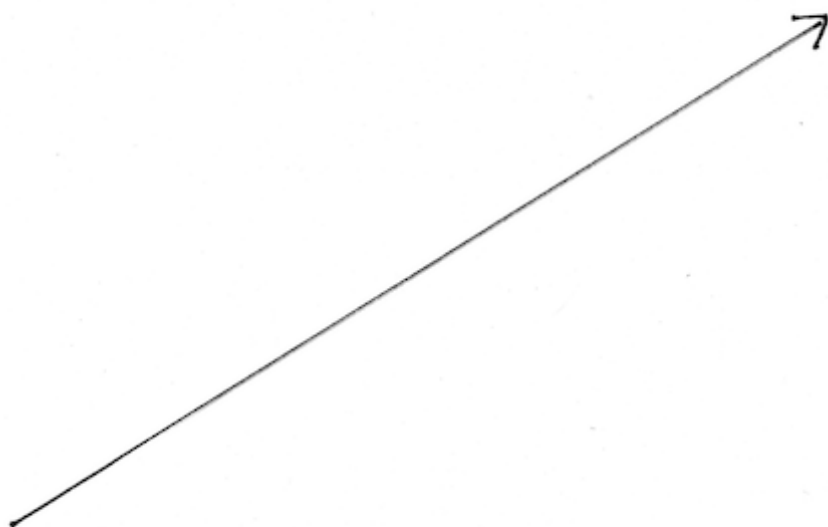
Symphony No. 1

Violin 2 musical score for Symphony No. 1, measures 316-331. The score is written in treble clef with a key signature of one flat (B-flat). The music features complex phrasing with slurs and ties. Measure 316 has a whole rest. Measure 317 begins with a sixteenth-note scale starting on B-flat, marked *p* and *cresc.*, with a *Sul D* instruction. Measure 318 continues the scale, marked *f*, with a *Sul G* instruction. Measure 319 has a whole rest. Measure 320 has a whole rest. Measure 321 has a whole rest. Measure 322 has a whole rest. Measure 323 has a whole rest. Measure 324 has a whole rest. Measure 325 has a whole rest. Measure 326 has a whole rest. Measure 327 has a whole rest. Measure 328 has a whole rest. Measure 329 has a whole rest. Measure 330 has a whole rest. Measure 331 has a whole rest. The score includes dynamic markings *p*, *cresc.*, *f*, and *mp*. There are also slurs and ties. The page number 10 is at the top. The title 'Symphony No. 1' is at the top right. The instrument name 'VIOLIN 2' and page number '316' are at the top left.

VIOLIN 2

10A

Sym# 1



7 5 3

355

mf *fp* *f* *mp*

3

359

mf *cresc.* *f* *f* *f* *ff*

3 3 3 3 3 3

363

mf *f* *f* *mp* *mf*

3 3 3 3 3 3

367

f *mp* *mf* *f* *mp* *mf*

3 3 3 3 3 3

370

ff *f* *mp*

ACCEL.

373

f *mf* *mp* *mf*

$\text{♩} = 72$

3 3

f *mf* *f*

374

12

Symphony No. 1

ACCEL.

377

380

383

385

387

389

 f

(TURN HERE)

390

$\text{♩} = 100$

392

394

396

398

400

sfz

sfz

403

f *sfz* *f*

405

f *mp*

407

f *mf*

409

f *mf*

411

cresc. *sfz*

sfz (TURN HERE) *sfz*

414

f *sfz* *f*

416

f *mp*

418

f *mf*

420

cresc.

422

ff

424

sfz *sfz*

442 *fp* 3 *f* *sf*-*mf* < 3

f cresc. *sfp* < *sfz* 3 *p*

The image shows two staves of musical notation for Violin 2. The first staff (measures 442-443) begins with a treble clef and a key signature of one flat. Measure 442 starts with a triplet of eighth notes marked *fp* (fortissimo piano), followed by a triplet of eighth notes marked *f* (forte). The staff continues with eighth and sixteenth notes, ending with a triplet of eighth notes marked *sf*-*mf* (sforzando-moderato-forte) and a decrescendo hairpin. The second staff (measures 443-444) begins with a treble clef. Measure 443 starts with a triplet of eighth notes marked *f* (forte), followed by a triplet of eighth notes marked *cresc.* (crescendo). The staff continues with eighth and sixteenth notes, ending with a triplet of eighth notes marked *p* (piano). The first staff also has a measure number '442' below the first measure and a '3' below the first triplet. The second staff has a '3' below the first triplet and a 'p' below the final triplet.

448 *fp* 3 *sfz* 3 *sfz* 3 *mf* *f*

451 *sfz* 3 *mf* *f*

453 *p* *f* *p* *f* *p* *f* *sfz* *sfp*

455 *f* *sfz* 3 *mp* $\text{♩} = 88$

457 *RIT.* 3 *mf* *cresc.* 5 *sfz*

459 *ff* *ff*

461

ff

462 (♩=♩) $\text{♩} = 117$ RIT.

465 $\text{♩} = \text{♩}$ RIT. $\text{♩} = \text{♩}$ RIT. *ff*

469 $\text{♩} = 54$ $\text{♩} = 100$

474 RIT. $\text{♩} = 60$ $\text{♩} = 69$ ($\text{♩} = \text{♩}$) *ff* *fff*

VIOLIN 2

479

PLAY 4X

PLAY 4X AFTER IMPROV SOLO

482

ff *mf* *f*

(1st)

(play)

486

mp *mf* *p* *mp*

491

mf *mp* *mf* *f* *dim.* *mp*

495

f *mp* *f* *mp* *f*

500

mp *f* *mp* *mf* *mp*

trm

506

mf *f* *f* *f*

ACCEL.

♩ = ♩ ACCEL.

511

ff *f*

J=160 *J=80*

(3)

1

516 *mf* *cresc.* *sfz* *mf* *J=80*

517 *mp* *cresc.*

522 *mf* *cresc.* *f* *f* *ff* *mf*

528 *fff* *mf* *f* *mp* (Sul A) *trm*

532 *mf* *f* *f*

536 *f* *cresc.* *ff* *mf*

cresc. *f* *ff* *f* 6

548

6 3 3 mp 3 f

554

3 3 3 3 3 sfz

561

f 3 3 ff

565

f mp mf p

569

mf p cresc. 6 3 f dim.

573

p f mp mf

577

f p mp f mf

581 *mf* *f* *sfz* *ff* *f* *mf*

587 *f* *f* *f* *mf*

592 *cresc.* *f* *ff*

596 *ff* *sfz* *mp* *fp* *ff* *mf* *cresc.*

601 *ff* *mf* *mf* *mf*

610 *mf* *cresc.*

Symphony No. 1

[illegible]

SIM.

sfz 652 *sfz*

656

RIT.

J=69 (sul ^DA) **ACCEL.**

661 *sfz* *ff* *sfz*

J=80

668 *ff* *sfz* *f* *cresc.* *ff* *cresc.* *fff*

sfz *sfz* *sfz* *f mf* *cresc.* *fff*

676 *ff* *f* *mp* *f* *mp*

680 *mf* *p* *mp* *mf* *mp*

683 *cresc.* *f* *dim.* *mp*

686 *f* *mp* *f* *mp*

689 *f* *mp* *f* *mp*

693 *f* *ff* *f* *cresc.* *ff*

ff *sfz* *f*

Violin 2 musical score for measures 701-704. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The music features a variety of dynamics and articulations.

Measure 701: *cresc.* *ff* *cresc.* *fff* *sfz* *sfz* *sfz* *mf*

Measure 702: *cresc.* *fff* *f* *cresc.* *ff* *sfz*

Measure 703: *fff*

Measure 704: *fff*

SYMPHONY NO. 1

for chamber orchestra and Jazz drummer

Composed by Lee McClure

1 $\text{♩} = 80$ 2 *Solo Play Out* *mp* *mf* *f*

7 *f* *f*

12 *f* *f* *f* *f*

16 *f* *cres* *TR* *3* *ff*

V.S.



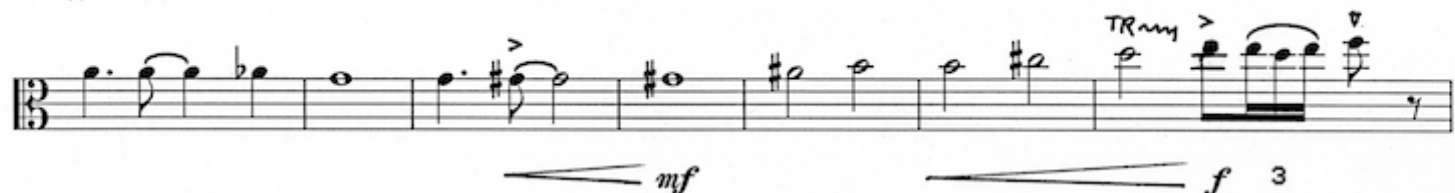
26



33



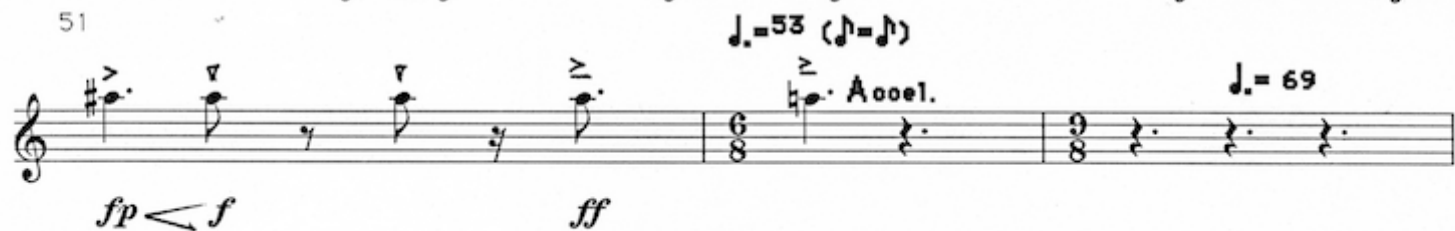
41



48



51



$\text{♩} = 53$ ($\text{♩} = \text{♩}$)

Accel.

$\text{♩} = 69$

2

60

mf *mp* *mf*

65

p *mp* *mf* *mp* *mf* *f*

70

mp *f* *mp* *f* *mp* *f*

74

mp *f* *mp*

Acceler.

78

mf

82

f

83A 84

VIOLA
85

4

Symphony No. 1





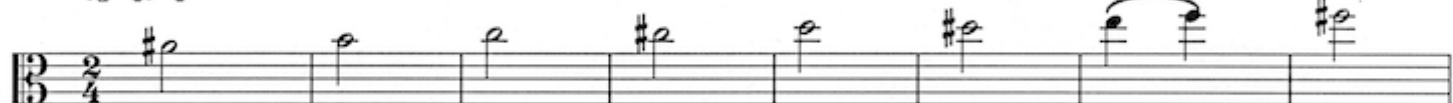
107



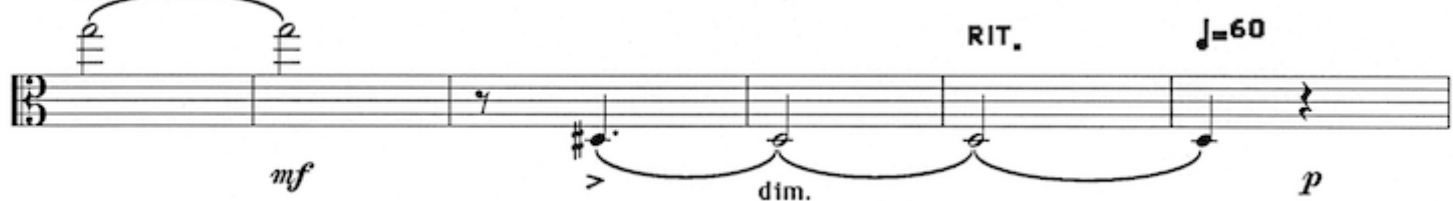
113



120
(♩=♩) ♩=80



128



Pizz *Arco*

141 *mf* *p* *f* *f* *p* *f* *p* *f* *p*

144 *mp* *f* *f* *mp* *cres* *TR* *mp* *TR* *mp*

148 *f* *f* *mp* *p* *mp* *mf*

151 *mp* *p* *mp* *mf* *f* *mf*

156 *mp* *f* *ff* *mf* *ff* *mf*

Little Faster

162 *mp* *p* *f* *mp*

3 *f* *p*

176 *f* *sfp* *cres* *f* *f* *f* *p*

182 *f* *sfp* *f* *mp* *mf* *f* *f*

186 *f* *f* *f* *ff*

191 *ff* *ff* *ff* *f* *mf* *dim*

RIT. $\text{♩} = 60$ Exp. SOLO MOLTO RUBATO Accel.
197 *p* *mp* *mf*

TEMPO 1 TEMPO 2 TEMPO 1 RIT. TEMPO 2
200 *mp* *f* *mp* *mp* *f*

TEMPO 1 RIT. poco a poco TEMPO 1 ($\text{♩} = 80$)
206 *mp* *p* *mf*

4
V.S.

VIOLA
210

8

Symphony No. 1

1

RIT. $\text{♩} = 60$

p *pp* *p* *mp* *pp*

217

p *mp* *pp* *mp* *mp*

229

mp *mp* *p* *mf* *mp* *p*

241

mf *p* *mp* *mf* *f*

253

mf *mp* *p* *mp*

263

p *mp*

274

mf

281

cres *f*

290 *p* *mp*

294 *mf* **AGITATED**

298 *cresc.* *f*

301 *cresc.* *ff* *sul* *A* *D* *G* *C* *G* *sfz*

307 *fp* *f* *mf* *cresc.* *f* *fp* *fp*

314 *mf* *fp* *sfz* *mp* *cresc.* *mf*

6 *mp* *sfz*

(15)

322 *sul c* *f* *dim-* *p* *cresc.* *f* *6* *6*

327 *f* *mp* *p*

332 *mp* *p* *mf* *p*

337 *p*

The musical score for the Viola part, measures 322-337, is written in 3/4 time. The key signature has one flat (B-flat). The score includes various dynamics and articulations: *f* (forte), *dim-* (diminuendo), *p* (piano), *cresc.* (crescendo), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also slurs, accents, and fingerings (e.g., 6, 6, 6) indicated. The score is divided into five systems of staves.

Pizz *Arco*

344

347

350

353

356

357



ACCEL.

376

J=88

378

FORCEFUL

380

382

384

386

388

ACCEL.

390

390

$\text{♩} = 100$



392



394



396



398



400



403

f *sfz*

405

f *mp*

407

f *mf*

409

f *mf*

411

cresc.

sfz

(TURN HERE)

sfz *sfz*

414

f *sfz*

416

f *mp*

418

f *mf*

420

cresc.

422

cresc. *ff*

16

sfz *sfz*

VIOLA
440

17

Symphony No. 1

440

fp 3 *fp* 3 *f* *sffmf*

442

f *cresc.* *sfp* *sfz* *p*

3 3 1

Detailed description: This image shows a musical score for the Viola part, measures 440 to 442. The music is written in 3/4 time. Measure 440 begins with a triplet of eighth notes (Bb, A, G) marked *fp*, followed by another triplet (F, E, D) marked *fp*, and then a single eighth note (C) marked *f*. Measure 441 starts with a triplet of eighth notes (Bb, A, G) marked *f*, followed by a triplet of eighth notes (F, E, D) marked *f*, and then a single eighth note (C) marked *f*. Measure 442 begins with a triplet of eighth notes (Bb, A, G) marked *f*, followed by a triplet of eighth notes (F, E, D) marked *f*, and then a single eighth note (C) marked *f*. The score includes dynamic markings *fp* (fortissimo piano), *f* (forte), *sffmf* (sforzando fortissimo mezzo-forte), *cresc.* (crescendo), *sfp* (sforzando fortissimo piano), *sfz* (sforzando), and *p* (piano). There are also triplet markings (3) and a first ending marking (1).

VIOLA

18

Symphony No. 1

445

fp f sfz sfmf f

448

sfz mp mf f

451

p f p f

453

p f p f

455

f sfz sfz

457

mf cresc. sfz

459

ff ff ff

461

ff ff ff

463

ff ff ff

$\text{♩} = \text{♩}$

6
16

VIOLA

19

Symphony No. 1

462 $\text{♩} = 117$ $(\text{♩} = \text{♩})$ RIT. $\text{♩} = \text{♩}$ RIT. $\boxed{\text{♩} = \text{♩}} \rightarrow$

467 RIT. $\text{♩} = 54$

473 $\text{♩} = 100$ RIT. $\text{♩} = 60$

478 $\text{♩} = 69$ $(\text{♩} = \text{♩})$

PLAY 4X

ff

mf

f

f

482

f

mp

mf

p

mp

mf

487

mp

mf

f

dim.

mp

491

f

mp

f

mp

f

495

mp

f

mp

499

ACCEL.

mf

503

♩ = ♩ ACCEL.

f

506

♩ = 160

♩ = 80

ff

510

f

1

(♩=80)

mf cresc. sfz mf

mp cresc. mf dim. cresc.

mf cresc. f mf ff mf

ff mf f mp mf

f f f

cresc. ff mf

cresc. f ff

547 *f* *f* *f* *mf* *f* *mp* *f*

552 *f*

558 *sfz* *f*

563 *ff* *f* *mp*

567 *mf* *p* *mf* *p*

cresc. 570 *f* dim. *p*

573 *f* *mp* *mf*

f *p* *f* *mp* *f* *mp* *f*

576 *mf* *f* *sfz* *ff* *f*

581 *f* *f* *f* *mf*

587 *cresc.* *ff*

592 *ff* *sfz* *mp* *fp* *ff* *mf*

595 *cresc.* *ff* *mf*

600 *cresc.* *ff* *mf*

605 *mf* *cresc.*

608 *cresc.*

607

611

619

626

628

632

639

644

f

cresc.

ff

sfz

f

ff

mf

f

sfz

p

mp

mf

cresc.

f

ff

mf *cresc.*

ff

f

mf

f

mf

f

fp

cresc.

ff

mp

f

652 *sfz* **SIM.**

656 **RIT.**

661 **♩ = 69** **ACCEL.**

667 *ff* *sfz* *f* *cresc.* *ff*

670 *cresc.* *fff* *f* *mf* *cresc.* *fff*

674

675 *ff* *f* *mp* *f*

679 *mp* *mf* *p* *mp* *mf*

682 *mp* *cresc.* 6 3 *f* *dim.*

685 *mp* *f* *mp* *mf*

688 *f* *mp* *f* *mf* *f* *mf* *f*

692 *mf* *f* *ff* *f*

cresc. *ff* *ff* *sfz* *f*

701

cresc. *ff* cresc. *fff* *sfz* *sfz* *sfz* *f mf*

704

cresc. *fff* *f* cresc. *ff* cresc.

fff Δ Δ Δ

Cello

SYMPHONY No. 1

for chamber orchestra and Jazz drummer

Composed by Lee Mc Clure

SYMPHONY NO. 1

for chamber orchestra and Jazz drummer

Composed by Lee McClure

1 $\text{♩} = 80$

pizz

mp *mf*

5

mf *mf*

8

f *mp* *mf*

11

f *mp* *mf*

14

mp *mf* *mp* *cresc.*

17

f

1

arco

22 *mp* *mf*

25 *mf* *f* *mp*

28 *mf* *f* *mp*

31 *mf* *mp* *mf*

1

37 *mp* *mf*

40 *mf* *f* *mp*

43 *mf* *f* *mp*

46 *mf* *mp* *mf*

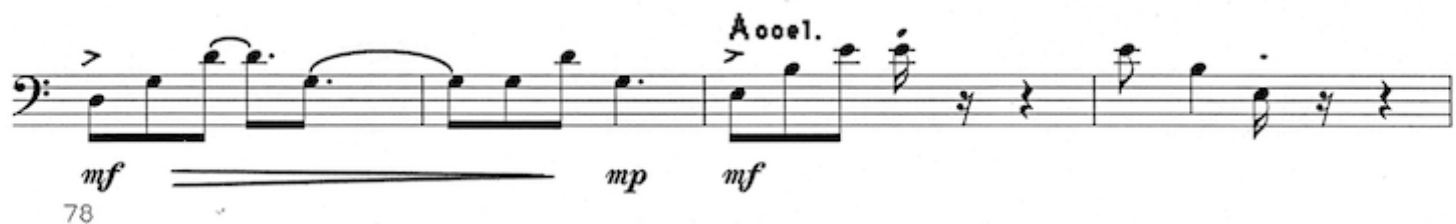
49 *f* *mf*

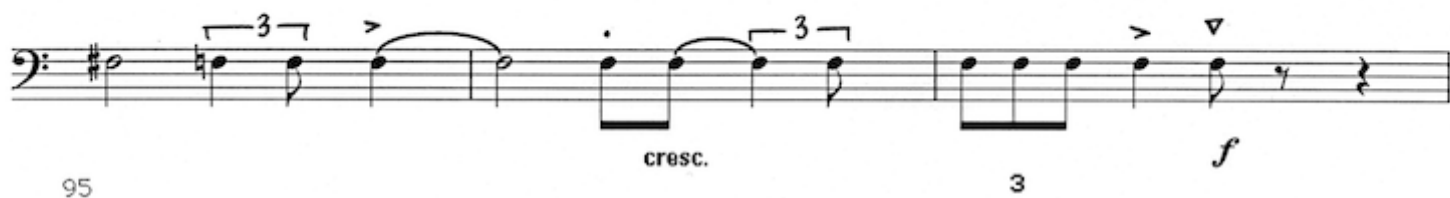
52 *f* *mf* *f* *mf* *f* *fp* *f* *ff*

$\text{♩} = 53$ ($\text{♩} = \text{♩}$)

$\text{♩} = 69$

Accel. 2







mf

107



111

3

cresc.



f

mf

cresc.

115



3

ff

dim.

120

(♩=♩) ♩=80



mf

cresc.

127



RIT.

♩=60

f

mf

dim.

p

pizz. *arco*

142

148

154

160

♩ = 69 little faster

165

3

175 *f* 3 3 *fp* cresc. *f* *f* *f* *f*

182 *p* *f* *fp* *f* *mp* *mf* *f* *f*

186 3 3 3 3 3 *f* *f* *ff* *f*

195 *ff* dim. *f* *mf* dim. *p*

MOLTO RUBATO Accel. *mp* *mf* *mp* *mf* *p* *mp* *mp* *mf* *p* *mp*

201 *mp* *mf* *mp* *mf* *p* *mp* *mp* *mf* *p* *mp*

209 *p* *mp*

214 *p* *pp* *p* *mp* *pp*



228 *p* *mp* *pp* *mp* *mp*



240 *mp* *mp* *p* *mf* *mp*



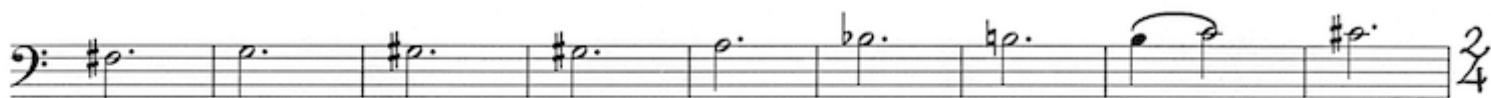
252 *p* *mf* *p* *mp* *mf*



263 *f* *mf* *mp* *p* *mp*



268 *p*



mp



282



289



293



297



300



304



3

3

TACET

PLAY



311



315



321



323



330



336



pi22.
p
344
arco
mp

347
mf
mf
f
mp

350
mf
f
mp
mf
cresc.

353
ff
f
mf
mp

356
f
mf
mp
mf

mf
f
f
f
f
ff



ACCEL.

f *f* *f* *f* *f*

376 $\text{♩} = 88$

f *mf* *cresc.* *sfz* *mp* *f*

378

FORCEFUL

solo

mp *f* *mf* *f*

380

(f) *f*

382

ff *f*

385

mf *no cresc.* *f* *sfz* *mf*

387

ACCEL.

f *ff* *mf*

389

ff *sfz*

♩ = 100

mf

392

cresc.

394

f

gliss

mf

396

f

mf

cresc.

398

3

400

3

f

sfz

sfz



mf
414

cresc.
416

f
418

420

422

sfz *sva* 16

440

fp 3 *fp* 3 *f*

442

f cresc. *fp* 3 *sfz* 3 *p* 1

Detailed description: This image shows a musical score for a cello, spanning measures 440 to 442. The notation is in bass clef. Measure 440 begins with a triplet of eighth notes (G2, F2, E2) marked *fp*, followed by another triplet (D2, C2, B1) marked *fp*, and then a single eighth note (A1) marked *f*. Measure 441 starts with a single eighth note (G1) marked *f*, followed by a triplet of eighth notes (F1, E1, D1) marked *fp*, and then a triplet of eighth notes (C1, B0, A0) marked *sfz*. Measure 442 begins with a triplet of eighth notes (G0, F0, E0) marked *p*, followed by a triplet of eighth notes (D0, C0, B0) marked *p*, and ends with a single eighth note (A0) marked *p*. The score includes various dynamic markings (*fp*, *f*, *sfz*, *p*, *mf*) and articulation marks (accents, slurs). A crescendo hairpin is present in measure 441. The page number 18 and the title Symphony No. 1 are at the top right.



462 $(\text{♩} = \text{♩})$
 $\text{♩} = 117$ RIT.

Sim.

465 $\text{♩} = \text{♩}$ RIT. $(\text{♩} = \text{♩})$ RIT.

Sim.

469 $\text{♩} = 54$

Sim.

$\text{♩} = 100$

474 RIT. $\text{♩} = 60$ $\text{♩} = 69$ $(\text{♩} = \text{♩})$

ff

fff

PLAY 4X

PLAY 4X AFTER IMPROV SOLO

ff *mf* *f*

482

f *mp* *mf* *dim.* *p* *mp*

486

mf *mp* *mf* *mp*

491

f *mp* *f* *mp* *f*

495

mp *f* *mp*

499

ACCEL.

mf *mp* *mf*

504

f

ACCEL.

f

507

ff

509

f

CELLO

22 (TO PG. 25)

Symphony No. 1

512 mf cresc. sfz ($\text{J}=\text{80}$)

516 mp cresc. mf dim. cresc.

522 mf cresc. f ff mf

525 ff mf f gliss

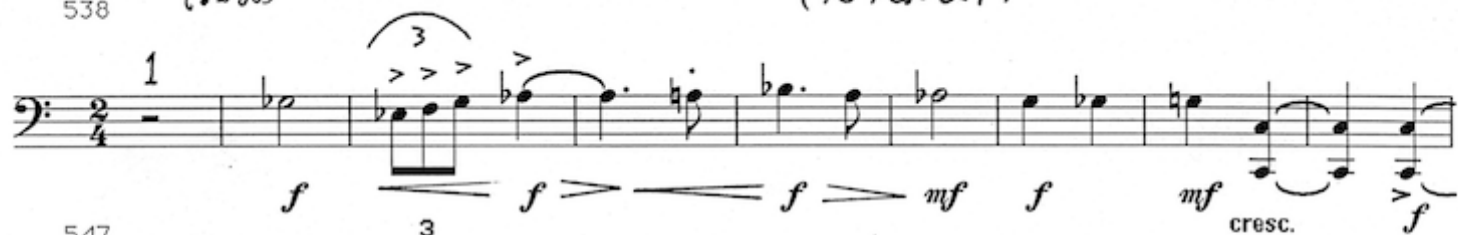
527 f mf

531 f mf f f

534 f f f

537 ff f f dim. cresc.

f f ff (1)



580

mf *f* *sfz* *ff* *f*

587

f *f* *f* *mf*

592

cresc. *f* *cres* *ff*

595

ff *sfz* *mp* *fp* *ff* *mf*

600

cresc. *ff* *mf*

605

mf *cresc.*

605

mf

611

f *cresc.* *ff*

621

sfz *f* *ff* *mf* *f*

627

f sfz *p* *mp* *mf*

629

cresc. *f*

635

ff *mf* *cresc.* *ff*

641

f *f* *mf*

643

mf *cresc.*

648

ff *mp* *ff*

SIM.

sfz 652 *sfz*

RIT.

656 $\text{♩} = 69$

ACCEL.

661 $\text{♩} = 80$ *sfz* *ff* *sfz*

667 *ff* *sfz* *f* *cresc.* *ff*

fff *sfz* *sfz* *sfz* *mf* *cresc.* *fff*

675 *ff* *f* *mp* *f*

678 *f* *mp* *mf* *mf*

681 *f* *mp*

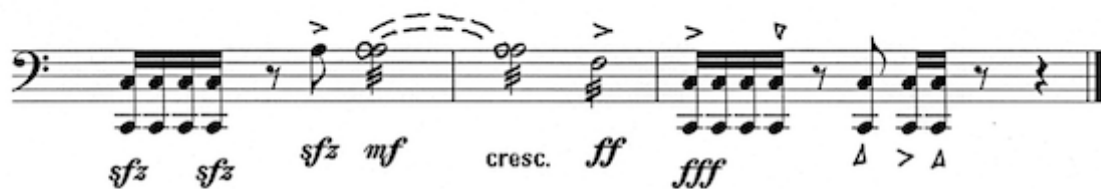
684 *mf* *f* *mp*

687 *mp* *mf* *f*

690 *mf* *f*

693 *ff* *f* *cresc.* *ff*

ff *sfz* *f*



SYMPHONY NO. 1

for chamber orchestra and Jazz drummer

Composed by Lee McClure

¹ ♩ = 80

15 *(pizz)*

p cresc. *f* *mp*

20

23 *(scat. A)*

f *mp* *mf*

26

29 *f* *mp* *mf*

32

1

37 *mp* *mf*

40 *mf* *f* *mp*

43 *mf* *f* *mp*

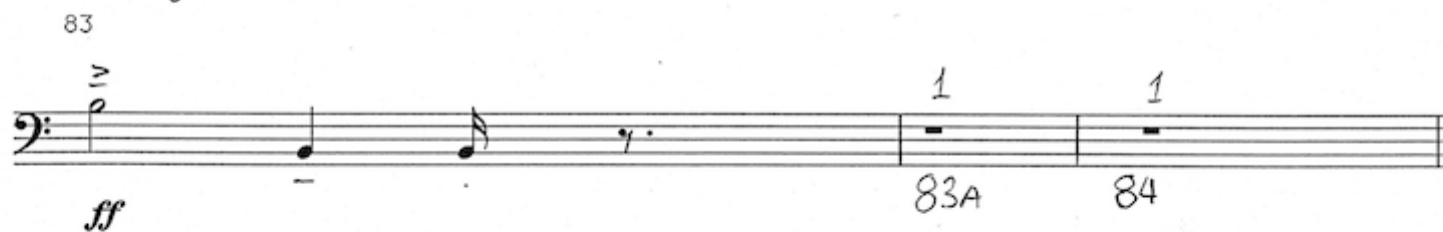
46 *mf* *mp* *mf*

49 *f* *mf* *f* *fp* *f* *ff*

52 *J. = 53 (♩ = ♩)*

Acel. *J. = 69*

6/8 9/8







107



cresc.

111



115



120

(♩=♩) ♩=80

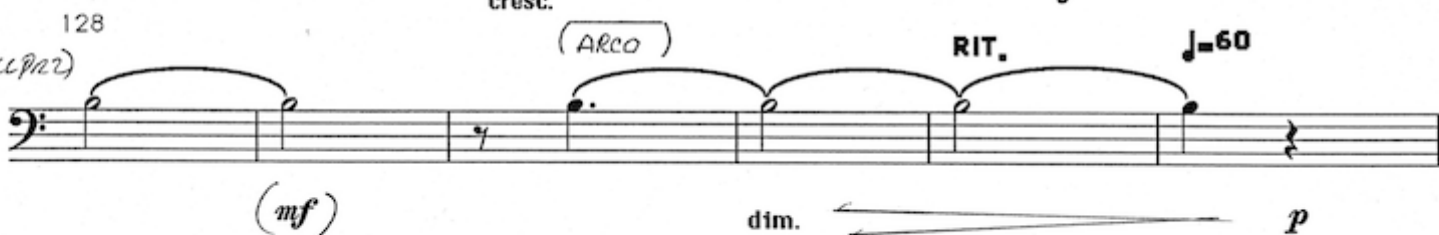


124



128

(SULL PRZ)





(♩=69) 160
(LITTLE FASTER)



173 *f* *p* *cresc.* *f* *f*

177 *f* *mp* *f* *mf*

182 *mf* *f* *mf* *f* *f*

191 *f* *f*

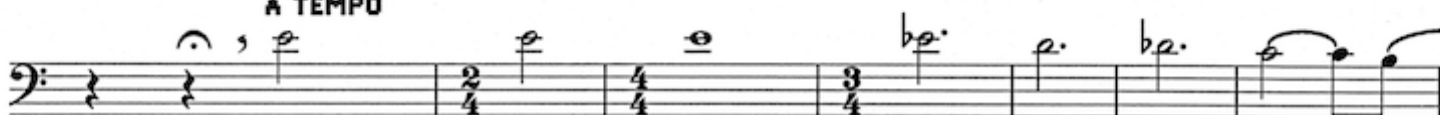
197 *mp* *p* *mp* *mf*

RIT. (Pizz) *w/bsn* *J=60* *MOLTO RUBATO Accel.* (arco →)

197 *mp* *mf* *p* *mp* *mp*

J=80 (arco) *A TEMPO* *RIT.* *A TEMPO* *RIT.* 2

A TEMPO



210



215

♩=60



228



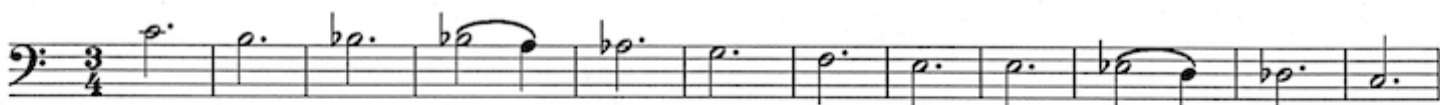
240



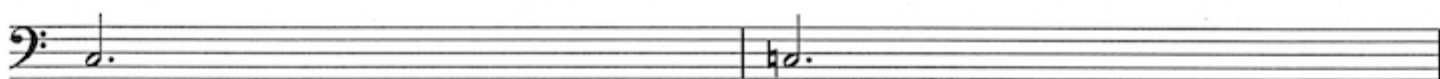
251



263



275





307 *ARCO* *Sim.* *(Pizz.)*

fp *f* *mf*

312 3 3 3

312 *ARCO*

mp *cresc.* *mf* *mp* *sfp*

321 6

327 6 6 *mp* *f* 6 *p* *cresc.*

331 *f* *dim.* *mp*

336 *dim.* *p*

p *mp* (*no dim.*) *p* *mf* *mp* *mf*

BASS
345

11

Symphony No. 1



BASS

12

Symphony No. 1

(STILL ARCO)



f *mf* *f* *f* *f* *ff* *mf* cresc.



f *mp* *mf* *f* dim. *mp*



mf *f* dim. *mp* *mf* cresc.



ff *f* *mp* *f* *mf*



ACCEL.

♩=72

mp *mf* *f* *f*

ACCEL.

376 $\text{♩} = 88$

378 f mf $cresc.$ sfz mp f

FORCEFUL

380 mp f mf f **solo**

382

385 ff f

387 mf f sfz mf

ACCEL.

389 f ff mf

ff sfz

♩ = 100

mf
392

cresc.
394

f
396

mf
398

cresc. (3) (3)

f *sfz* *sfz*

Detailed description of the musical score: The score is for the Bass part, measures 390 to 400. It begins with a tempo marking of quarter note = 100. Measure 392 starts with a mezzo-forte (*mf*) dynamic. Measure 394 includes a crescendo (*cresc.*) marking. Measure 396 features a forte (*f*) dynamic. Measure 398 starts with a mezzo-forte (*mf*) dynamic and includes triplet markings (3) in measures 398 and 399. The piece concludes with sforzando (*sfz*) dynamics in measures 400 and 401. The notation includes various note values, rests, and articulation marks such as accents and slurs.



mf
403



cresc.
405



407



409



sfz (TURN HERE) *sfz*



mf
414



cresc.
416



f
418



sfz *sfz* *sfz mf*
420



f
422

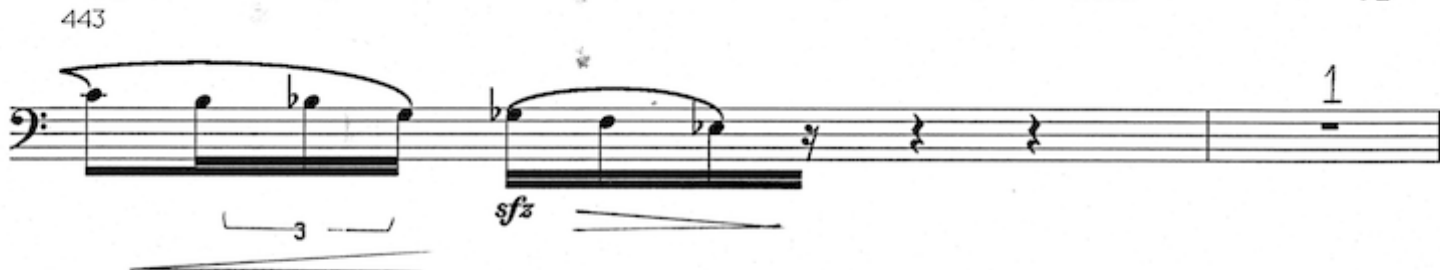


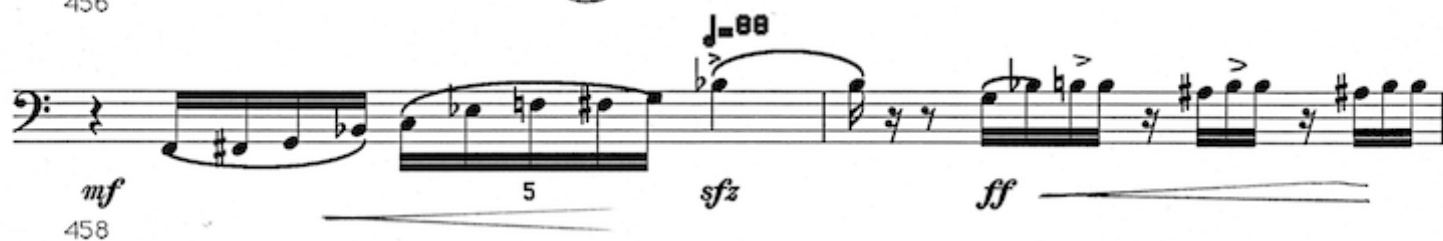
sfz *sfz* 16

BASS
440

17

Symphony No. 1





BASS

19

Symphony No. 1

462 (♩=♩)
♩.=117 RIT. ♩=♩ RIT. ♩=♩

Sim.

467 RIT. ♩=54

473 ♩=100 RIT. ff

476 ♩=60 ♩=69 (♩=♩) Pizz

PLAY 4X

PLAY 4X AFTER IMPROV SOLO



482



cresc.

486



490



494



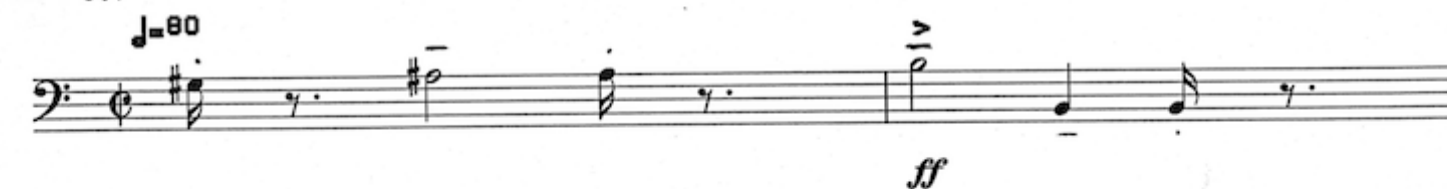
498



503



507



513

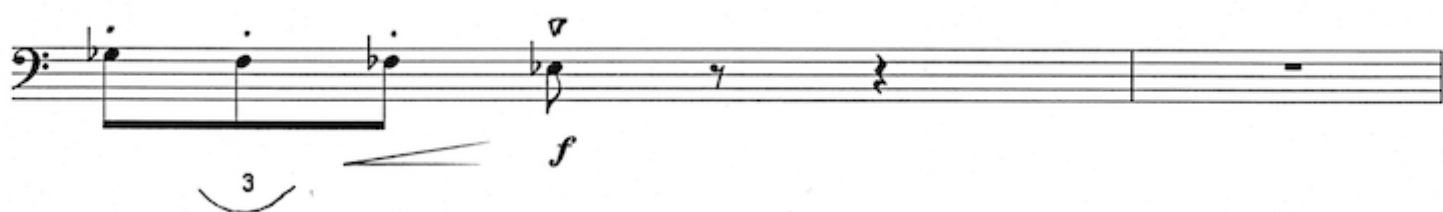
f

mf 3

cresc.

sfz

The image shows a musical score for the Bass part, measures 509 to 513. The score is written on two staves. The first staff (measures 509-512) is in bass clef and contains a melodic line with various dynamics and articulations. The second staff (measures 513-515) is also in bass clef and shows a continuation of the melodic line, with a change in time signature from 3/4 to 2/4 and then 4/4. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), and *sfz* (sforzando). There are also articulation marks like accents (>) and slurs. A measure number '513' is written above the first staff of the second system.



537

f *dim.* *cresc.*

f *ff*

The musical score for the Bass part, measures 534-537, is written on two staves in 4/4 time. The first staff (measures 534-536) begins with a forte (*f*) dynamic and features a series of eighth and sixteenth notes, some with accents. It includes dynamic markings for *f*, *dim.* (diminuendo), and *cresc.* (crescendo). The second staff (measures 537-538) continues the melodic line, starting with a forte (*f*) dynamic and ending with a fortissimo (*ff*) dynamic. A large crescendo hairpin spans across the bottom of both staves, indicating a significant increase in volume towards the end of the passage. The final measure (538) ends with a 2/4 time signature change.

539 *ARCO* *f* *f* *f* *mf* *f* *mf* *f* 3

549 *f* *sfz* 3 3

557 *f* *ff* *f* *f* *Pizz*

562 *mp* *mf*

565 *mf* *f* *mp*

568 *mf* *f* *mp*

571 *mp* *mf* *f*

574 *mf* *f*

ARCO

581 *mf* *f* *sfz* *ff* *f* *cresc.*

588 *f* *f* *mf* *cresc.*

593 *f* *ff* *ff* *sfz mp*

597 *fp* *ff* *mf* *cresc.* *ff*

602 *mf* *mf*

604 *cresc.*

611

f *cresc.* *ff*

621

sfz *f* *ff* *ff* *mf* *f* (NO REM!)

627

f *sfz* *p* *mp* *mf*

633

f *cresc.* *ff* *f*

640

ff *f* *f*

640

mf *cresc.* *ff* *mp* *ff*

SIM.

sfz *sfz*

652

RIT.

656 **$\text{♩} = 69$**

ACCEL.

sfz *ff* *sfz*

661 **$\text{♩} = 80$**

ff *sfz* *f* *cresc.* *ff* *fff*

668

sfz *sfz* *sfz* *mf* *cresc.* *fff*



676



679



682



685



688



693



